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WHOLE NO. 1750



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MUSICAL COURIER

VOL. LXVII.—NO. 15

NEW YORK, WEDNESDAY, OCTOBER 8, 1913.

WHOLE NO. 1750

BERLIN TO CONTROL ITS CONCERT AGENTS.

New Law That Regulates Licenses and Commissions of Concert Bureaux—"La Juive" Revived—Count Zichy's Memoirs—Coming Concerts.

Jeaner St., 21,
Berlin, W., September 20, 1913.

All concert agencies of Berlin are at present much agitated over a new law that is about to be passed subjecting them to Government control. This law applies to the whole of Prussia. A similar one has been enacted in Bavaria. Henceforth no one can establish a concert agency in any Prussian town without first securing a concession from the municipality which, after due investigation, will



THE VERDI STATUE.

To be unveiled at Milan October 10. It is the work of the Italian sculptor Butti.

decide whether there is a necessity for such. This new law contains various clauses pertaining to contracts and agreements between the agencies and artists. One paragraph dealing with the commission to be charged by the concert managers will spell disaster to many of the smaller concert directions, for it allows the agent only a commission of 5 per cent. as a maximum. It looks as if the business of both the artists and concert bureaux would be seriously affected by this legal interference. At present the delegates of the Central Union of German musicians and musical artists are convening in Berlin and the discussion of this new law is one of the most important topics of the session. The principal German daily papers will shortly publish the views of various artists on this important question and next week I shall be able to quote the opinions of numerous celebrities. The clause in the proposed new law that is agitating the agencies most of all prohibits their arranging concerts of their own. If this should become law it would seriously cripple the concert life all over the country, for some of the greatest musical events are organized by the concert bureaux. The Nikisch Philharmonic concerts of Berlin, for instance, are run and owned by the Concert Direction Wolff. Another manager who has revealed great enterprise in establishing new and important series of concerts is Emil Gutmann.

Halevy's "La Juive," after a sleep of many years, has been revived. It was brought out at the Charlottenburg Opera, which has successfully embarked upon its second season. The staging of this once so popular work was magnificent; it could hardly have been better done at the Royal Opera in this respect. Not having heard a performance at the Charlottenburg Opera for more than six months I was surprised at the great progress made in all directions. The orchestra has developed into a splendid homogeneous body of musicians, the chorus was most praiseworthy and the general ensemble revealed a superior stand-

ard. Vocally the cast offered nothing of special moment, with the exception of Carl Braun who, as Cardinal Brogny, was most impressive. The role offers him ample opportunity to exploit his magnificent bass voice. His acting was also dignified and convincing. Fräulein Pickelmann as Princess Eudora and Henriette Gottlieb as Recha were satisfactory. Heinz Arensen was a very fine Eleazar. The performance was skilfully conducted by Eduard Moericke. The attendance at the Charlottenburg Opera is all that could be wished, nearly all the seats being taken by subscription for the entire season. This institution has already come to be a factor of importance among the leading operatic stages of Germany.

The concert season was opened on September 15 by Kitty Cheatham, who presented one of her favorite programs of old negro folksongs, Mother Goose and nursery rhymes. The reputation of Miss Cheatham as an interpreter of programs of this character is so thoroughly established that her countrymen and women turned out in great numbers to hear her. There was also a good percentage of the German element in the audience, which was unusually large considering the unfavorable time of year. The Berlin public does not really care to go to concerts before October 1. Miss Cheatham has caught the spirit of the old negro texts and melodies as probably has no other singer of our day, and her work was followed with keen interest and heartily applauded. She also sang a group of modern ditties by Debussy, Sullivan, Liza Lehmann and others. She was ably supported at the piano by Lucille Crews. Miss Cheatham was assisted by Carl Clewing, who declaimed several numbers with great effect.

Irma Seydel, the youthful Boston violinist, made her Berlin debut the following evening at Beethoven Hall, playing the Vieuxtemps D minor, the Beethoven and the Bruch G minor concertos. During the summer months Miss Seydel has made numerous successful appearances with orchestra in various parts of Germany. For a girl so young and of so slight physique she possesses an astonishing amount of energy. Vieuxtemps and Bruch suit her individuality better, at least for the present, than Beethoven. Both concertos, when really well played, tax the powers of the artist and virtuoso. Miss Seydel gave an admirable account of both. She is already far advanced on the high way to virtuosity and she draws a sympathetic, at times a luscious, tone. Her spirited playing produced a visible impression upon her auditors and she was applauded to the echo. Her audience consisted in no small part of young violinists and violin students, who constitute the most critical element, and I noticed that they were particularly boisterous in their applause.

An interesting program of American songs was presented by Mr. and Mrs. Romeo Frick at their musical salon on Tuesday afternoon. The American composer is almost wholly neglected on Berlin concert programs and Mr. Frick deserves a warm word of praise for enabling us to become acquainted with the latter-day American production in the field of song literature. Last winter, too, he gave a program of American composers. On Tuesday afternoon the program in full was as follows:

Duets—	
May the Maiden	Dickinson
Summum Bonum	Dickinson
Mr. and Mrs. Frick.	
Would Thy Faith Were Mine	Brockway
O Heart of Mine	Clough-Leigher
Way Down South	Homer
Nocturne	Bauer
A Spirit Flower	Campbell-Tipton
Wind and Lyre	Ware
Romeo Frick.	
Eyes of Blue	Orth
Unfearing	Huhn
We Two Together	Kernochan
Blossom Time	Salter
Slumber Song	MacFadyen
Day Is Gone	Lang
Echoes from Childhood	Wilson
Karola Frick.	
Looking Glass River	Carpenter
Yesterday	Sprons
My True Love Lies Asleep	Russell
Egyptian War Song	Hadley
Kept in	G. B. Nevin
O Let Night Speak of Me	Chadwick
Romeo Frick.	
Daybreak	Daniels
Way Down South	Harris
The Heart of Her	Cadman
The Lark Now Leaves His Wat'ry Nest	Parker

Woodland Love SongTietjens

The DaisyFoerster

Karola Frick.

Accompanist, Marguerite Mahn.

The artist couple sang delightfully throughout the afternoon and afforded the listeners great pleasure. Mr. and Mrs. Frick will leave shortly for America, where they will be heard jointly in recitals.

Fritz Kreisler will give a recital at Blüthner Hall on October 6, when he will introduce a number of interesting new arrangements for violin from his pen. I recently heard him play them at his home and it is safe to predict that several of them will soon enjoy a world-wide popularity. He has utilized themes by Bach, Mendelssohn, Tartini, Corelli, Rameau, Schubert, Wieniawski and Paganini; he has made comparably few changes in the melodies, but he has given them an exquisite piano accompaniment.

George Hamlin will be heard in Berlin towards the end of the season. The well-known American tenor will give



DR. ERNST KUNWALD,

Conductor Cincinnati Symphony Orchestra, who will soon sail for America.

two recitals in Beethoven Hall on March 23 and April 1. Negotiations are also now in progress for some important oratorio appearances for Hamlin. He introduced himself to Berlin with great success six years ago in a Richard Strauss program.

Elsa Rosentower, who has been in London for the past three years, has settled in Berlin for the winter and will accept pupils. Miss Rosentower has had the best of violinistic training, having studied with Sevcik, Hartmann and Sauret. She and her two sisters, Marie, piano, and Alice, cello, form a trio that has been playing with success in at-homes in London and the English provinces.

Anja Shimans, of New York, recently arrived in Berlin and placed herself under the instruction of Franz Emerich. While in Switzerland Miss Shimans sang for Marcella Sembrich, who praised her brilliant lyric voice and predicted for her success in opera.

Count Geza Zichy, the celebrated one-armed Hungarian pianist, has written his memoirs, and in the book which is entitled "Aus meinem Leben," considerable space is devoted to Zichy's teacher and lifelong friend, Franz Liszt. At the great Liszt centenary celebration in Budapest two years ago I had the pleasure of meeting Count Zichy, who is president of the Liszt-Verein. He is an interesting personality and one of the most charming men I ever met. In early boyhood, Zichy, notwithstanding his title, high social position and wealth, decided to embark upon a pianistic career, but at the age of fifteen he had the misfortune, while on a hunting expedition, to lose his right arm through the accidental discharge of a gun. Such a calamity would have put a speedy end to pianistic ambitions with most youths, but not so with Count Zichy. With wonderful fortitude he applied himself to exploiting the possibilities of the piano with the left hand alone, and after several years of hard study under the personal direction of Liszt the young Magyar appeared in his native town of

Budapest and created a sensation. Although he played publicly only for charitable purposes, Count Zichy was heard in all of the capitals of the Continent and soon became a European celebrity. It is reported on good authority that Count Zichy has earned during his public career upward of \$300,000, every penny of which he has given away for charity. Having been closely associated with Liszt for so many years Zichy knew him as only a very few got to know him and what he has to say of Liszt as a man and as an artist is of unusual interest.

"Liszt was like a gigantic organ," writes Zichy, "with hundreds of registers. Each register pulled out opened up a new world. Concerning Liszt's nationality there has been much contention, but that is quite worthless, as every man is what he wishes to be. Liszt was at heart a Hungarian, in his love for German music a Teuton, in his manners and literary culture a Frenchman, in his aristocratic and conservative views an Englishman and in his love of painting an Italian. He was everything that a man could possibly be. Liszt will appear greater to us as time goes on; he appeared wonderful to us while he was still with us on earth and now he seems marvelous. We are astonished at the greatness of his works which formerly many did not know, could not know and would not know. And yet if I were to be asked which was Liszt's greatest attribute I should say it was not his incomparable virtuosity, not his gift as a composer, opening up new paths, not his genius as conductor and instructor, but his nobility of heart and greatness of soul. His great soul ennobled the man and his art. Liszt, never small or narrow, was broad and noble in his art, in his friendships, in his mild attitude toward people and things and even in his rare outbursts of anger. An apostolic goodness and leniency were his greatest virtues.

"If true culture of heart is the foundation of holiness, then Franz Liszt was a holy man, a worldly, amiable holy one. Generous, always ready for any sacrifice, unvengeful, easily forgetful of wrong, he was one of the most human and noble men that ever walked the earth. Strong in his faith, he was nevertheless tolerant and did not belong to those Catholics who are sometimes unchristian. He was so generous that he could not deny any request. He recommended every one and so it came about that his recommendations sometimes lost in value. Living always in the atmosphere of the "Eternal Feminine," his goodness of heart and incomparable gallantry gave him the reputation of being a Don Juan, which he in reality was not. He once said to me: 'When women meet men more than half way and the men remain firm, then they must either be brutal or ridiculous—both of which would be difficult for me.' Liszt loved pomp and brilliancy and yet his own

mode of life was very simple and modest. I dined with him daily for months and his menu consisted simply of meat, vegetables, fruit and cheese. Liszt had a bright, optimistic nature, but sometimes he suffered seriously from melancholy, deeply moved by the sufferings of humanity. He never could speak of his lost son Daniel without tears in his eyes."

What Count Zichy has to say about Liszt's exploitation of the national element in Hungarian music in his rhapsodies and other works is of great moment. The following anecdote illustrates Liszt's wonderful powers of improvisation. Liszt and Zichy were in Klausenburg in March, 1879, at the time the terrible calamity befell the town Szegedin. "Liszt came into my room," writes Zichy, "saying: 'Complaining will do no good in this case; we must help, we must give a concert for these poor people. Come with me to the piano.' We sat down and played together Liszt's 'Rakoczy' march, which I had arranged for three hands. Then we made up the program. In a few hours the concert was made known through placards in all parts of the town and was soon sold out. When Liszt, who had not been heard in Klausenburg for thirty-three years, appeared



A UNIQUE VIOLINIST.

Rudi Sartoni, the armless performer, who now is touring Europe in Vaudeville.

at the piano there was indescribable enthusiasm. The entire audience arose as if before a king. Deeply moved Liszt sat down to the piano and, lifting his head, looked upward and improvised Hungarian phrases of a death-like sadness such as no human being had ever played or heard before. When the old bard struck the keys it was like unto the ocean surging on a rocky beach. He sang of the vanity and mutability of all things, of the Szegedin catastrophe, of the passing of his own youth, of courage and defiance, of battle and victory, of death and glorification. Only a few understood what he was playing, but all were moved to the depth of their hearts. At the close we played the 'Rakoczy' march together and I tried my best to give audible basses against the orchestral power of Liszt's ten fingers. The enthusiasm was elemental, students stormed the stage and carried him out of the hall on their shoulders."

Soon after this the two artists gave a concert in Vienna for the benefit of Szegedin. "My great master," says Zichy, "was wonderfully disposed and played with magical effect as always, but in the 'Rakoczy' march he nearly frightened me to death, for in the middle part he suddenly began to improvise; throwing back his head he began to juggle with the theme in all keys. I was completely put out, but Liszt only smiled at my embarrassment. What was I to do? To play publicly with Liszt and be compelled to stop would be a disgrace. I plucked up courage and began to pound out chromatic octave runs. All went capitally and Liszt shouted: 'Bravo, Geza, bravo!' Finally he came back to the main track again and the piece closed in the usual way. Another evening that I will never forget was passed with Liszt at the home of Professor Standhardner. There were many musicians present, among them Hans Richter. We had music and finally Liszt sat down to the piano and improvised a 'Farewell Greeting' as he called it. I have often heard Liszt play, but never so transcendently, so mysteriously, so magically. Hans

Richter, deeply moved, said: 'What we have just heard was a revelation.'

Count Zichy tells how Liszt introduced him to Richard Wagner. "When I entered Villa Wahnfried, Wagner sat under a palm while a circle of oldish and powdered ladies stood around him, fanning the master with marabou fans. I requested Liszt to introduce me, but he laid his finger on his lips and whispered: 'We must wait until he has finished telling his anecdote.' I have seen Liszt before kings and emperors, but I never saw him so subservient as before his own son-in-law. When the anecdote was finished the ladies put their lace handkerchiefs to their painted lips and laughed in a cramped and unnatural manner. Liszt led me up to Wagner and said in an humble tone of voice: 'Dear Richard, this is my best friend and famous pupil, Count Geza Zichy.' Wagner merely nodded with his head, so I turned to the lady of the house whom I already knew. Soon I found an opportunity to study Wagner's remarkable head; his features seemed as if chiseled out of marble, and bespoke superhuman energy and a godlike defiance."

In the early fifties Liszt and Joachim had been great friends, but then their ways separated because the violinist could not reconcile himself to Liszt's progressive ideas and the new school of composition; for fully thirty years they did not cross each other's paths. Count Zichy relates of their meeting in the early eighties, only a few years before Liszt's death.

"One morning my door opened and in walked Josef Joachim. 'Help me, my dear Count,' he said. 'I am in a difficult position. You know that I stood very near to Liszt in former years, but later we worshipped different gods and I left him. I want to see him again, this great, wonderful, good man. Here I am in Budapest, I have walked around his house time and again, but I don't dare to venture in. Will he receive me?' 'He will indeed receive you,' I replied, 'and tomorrow you shall both dine with me. No, still better; to pacify you I will at once take you to Liszt myself. Liszt understands everything and everybody, he forgives everything and everybody, and he gives away everything he possesses.' So we went together to Liszt's home. Joachim remained in the ante-chamber while I entered the sanctum of the master, who was sitting at his writing desk. He looked up, saying: 'What is the matter, Geza; what brings you to me so early?' 'I have brought a penitent whom only you can absolve.' 'Who is it?' 'Josef Joachim.' 'Joachim!' cried Liszt, excitedly. I opened the door and the two men flew into each other's arms, holding each other in a long embrace. 'Forgive me, Franz,' said Joachim. 'Not another word,' spoke Liszt, while he led the great violinist to the sofa. The next day the two artists dined with me. Fortunately I had taken precautions to buy champagne glasses that were unbreakable."

Count Zichy also was an intimate friend of Robert Volkmann, and he throws some interesting new light on the character of that peculiar man. Throughout his life Zichy has come into close contact with practically every celebrity of Europe, and his book, which is published by the Deutsche Verlags-Anstalt of Stuttgart, is an interesting contribution to current musical literature.

Victor Heinze, one of the many Berlin musicians who spent the summer in the Alps, started out to make the ascension of Mont Blanc, but before reaching the summit his heart gave out from overexertion and he was obliged to return to Chamonix. Mr. Heinze has fully recovered, however, from the effects of this adventure and has resumed teaching in Berlin. This eminent piano pedagogue, whose successful work in Chicago is well remembered, has just published a little book entitled "Studying Music Abroad." It contains many interesting features, and will no doubt be very helpful to young, inexperienced American students.

The Saint-Saëns concert which is to be given next Sunday at the Philharmonie will be a musical event of unusual interest because of the personal participation of the aged composer and pianist. Saint-Saëns will play his "Africa" fantasy and his valse caprice entitled "Wedding Cake." He will also conduct his symphony in A minor. The other numbers of the program will be the overture "Les Barbares," the B minor violin concerto, the "Danse Macabre," and a couple of arias sung by Claire Dux, of the Royal Opera.

The demand for Caruso tickets is greater this year than ever, notwithstanding the fact that the management of the Royal Opera has advanced the prices of seats 25 per cent. Last year a seat in the parquet cost M. 30; this year it costs M. 40. Nevertheless more than four times as many tickets have already been ordered as the house can seat.

Ibsen's "Peer Gynt" with Grieg's music has been revived here at the Lessing Theater with great success.

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Frantz Proschowsky's Success.

Considering the comparatively short time that he has been established as a vocal instructor in Berlin, Frantz Proschowsky has achieved remarkable results. He is now teaching a large and successful class of pupils whom he is preparing, some for the operatic stage, some for the concert platform, and some for professional work as teachers. Mr. Proschowsky has not only proved himself



PROSCHOWSKY ON AN AUTOMOBILE TRIP WITH MADAME PROSCHOWSKY AND HIS PUPIL, FRANK GLEESON.

a most efficient voice trainer, but he has also been singularly successful in securing engagements for his pupils, no less than thirty-seven pupils of his having succeeded in this respect since he has been teaching in Berlin.

The following list of pupils will be heard in England and on the Continent during the early part of the coming season: Eloise Baylor, leading coloratura, Barmen Opera; Meta Ling, October 17, Queen's Hall, London; Meta Ling, October 21, Queen's Hall, London; Meta Ling, October 8, Aeolian Saal, Berlin; Meta Ling, November 4, Aeolian Hall, London; Clidia von Toussaint, October 8, Scharwenka Saal, Berlin; Charles Gee, November 7, Queen's Hall, London; Charles Gee, November 27, Messa Da Requiem Sgambati, London; Vivian Gosnell, November 1, Choralien-Saal, Berlin; Mary Mora von Goetz, September 30, Bechstein Saal, Berlin; Mary Mora von Goetz, November, Brahms-Verein, Berlin; Frank Gleeson, October 19, Queen's Hall, London; Miss Joclyn, Season Musical Comedy, London; Miss Staude, Rostock; Maria Korff, Frankfurt; Ernest Grooms, October 14, Alorston; November 13, Croydon; November 17, Torquay.

Luther Conradi Returns to Philadelphia.

Luther Conradi, the well known pianist and teacher, has returned to Philadelphia after having spent six months in Berlin concertizing and teaching. Mr. Conradi devotes his time during the season to teaching at the Baldwin



LUTHER CONRADI.

School in Bryn Mawr, Pa., where he has charge of the piano department; and to concert and recital work, also teaching in Philadelphia and vicinity.

The accompanying cartoon of Mr. Conradi was drawn by a Berlin friend.

Evan Williams Works Hard in Retirement.

Old concert goers are still wondering why Evan Williams, the great American tenor, retired for ten years, so as to become almost forgotten, and new concert goers are wondering why so popular a singer could have, even temporarily, gone into retirement. Mr. Williams explains his action in the following words: "Resting? Positively no! but working from twelve to eighteen hours a day along sensible lines, and in the woods away from everybody but my immediate family. For five years I kept up this work, and then went to England, the home of tenors and con-

certs, and for three years gave myself a thorough trying-out before again making my appearance upon the American concert platform."

Few singers would have had the courage to seek a long retirement in order to perfect his art. Mr. Williams is still in the prime of life, with abundant energy and enthusiasm. His splendid voice and rare interpretative powers enable him to arouse great enthusiasm everywhere.

Madame Valeri at Her Summer Home.

Madame Valeri, the eminent New York vocal teacher, appears in the accompanying pictures on the veranda and in the studio of her summer home, Neponsit, L. I.

So great was the demand for instruction from this teacher of artists during the summer that she finally con-



MADAME VALERI ON THE VERANDA OF HER SUMMER HOME.

cluded to devote certain days to teaching at her country residence.

The method of Madame Valeri is heartily endorsed by Alessandro Bonci, the world renowned tenor, and it is he



MADAME VALERI IN THE STUDIO OF HER SUMMER HOME AT NEPONSIT, L. I.

who has been influential in starting artist pupils from the Valeri Studio on the road to fame.

Madame Valeri opened her New York studio at the Rockingham, 1748 Broadway, October 1.

Playing Before the Sultan.

Few know about the ceremonies which are accompanied with playing before the Sultan of Turkey at Constantinople. Very often political questions do not give him time or leisure to enjoy a concert. Suddenly the opportunity and desire come, then attendants with carriages are sent out for the invited artist, who has to be introduced through the Ambassador of his or her country.

Marie von Unschuld, the Rumanian pianist, does not remember any concert for which she had to dress as quickly as on the occasion of her concert at Yildiz Palace. Fortunately, she had been informed, beforehand, to have ready the Turkish national hymn, as it must be played before any other number on the program. Her carriage took her to the palace before sunset, as this is the time when all doors are closed. However, the artist was fully rewarded by the high admiration the Sultan paid to her genius, which he solemnly affirmed by handing her, after the concert, not only his order of the Chefakat, but a purse of a thousand lire.

While it may seem strange that money is thus handed directly to the artist, the custom is due to the amiable desire of the Sultan to dispense with the heavy tip or fee required in Turkish countries for money handed otherwise than directly.

Ever since her visit to Constantinople, Madame von Unschuld's dream has been to reside on the beautiful shores of the Bosphorus, with the magnificent natural scenery never to be forgotten by visitors to the Orient.

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LONDON TO HEAR NEW OPERA TRANSLATIONS.

Remade Texts for Opera in English—Why They Are Important—Interesting Soloists Appear—New One Movement Piano Concerto by Rimsky-Korsakow—Coming Musical Events.

304 Sackville Street, Piccadilly W., London, England, September 23, 1913.

It is interesting to note that for the production in English of the grand operas forming the repertory of the Denhof company and that of the Raimond Rôze season, to be given at Covent Garden beginning in November, new translations of many of the operas will be used for the first time. All those who have gone into the matter of translation at all deeply know the profound and consistent reasons why all translations have ever been, and one is almost tempted to say, must ever remain, contrary to all that pertains to the aesthetics of art in music drama. The only way to popularize grand opera with the public is to give it to them in their own language. The story of the opera becomes more intelligible to them, seemingly, if now and then a word or two may be recognized and added to the patchwork of their understanding. When opera is made a business venture and the question of selling to a sufficient number of individuals tickets necessary to the covering of running expenses becomes the eventual great paramount issue, the very basis of the very existence of the opera giving, then, opera must be down on the level with the many, for many must buy to support even an English opera company. The many want to hear the "story" in their own tongue, the only one they know, just as they must always want to see things visualized from their own personal point of view. So to commercialize

opera and make it salable and "popular," in England and America, which two countries have no grand operas of their own, it must be made to step down from its own legitimate platform and come out into the open and compete with the drama (?) and music hall and variety house entertainment. It must make itself heard and in no equi-vocal manner!

According, however, to the precept that "Whatever is, is right," the first step necessary to the making of this bad thing good is to have translations that at any rate are logical and sequential in thought as expressed in their combinations of words. And it may be mentioned right here that the new "Carmen" translation in English by Hermann Klein, which will be used by Raimond Rôze in his production of the opera, is a commendable work in every way. And it may be recalled here that some excel-

gave an interpretation of the C minor full of charm and musical feeling. Her sense of rhythm is well developed and she produces a tone of much beauty in cantabile passages. Some fine effects were introduced in the arpeggio passages accompanying the andante, and the descending arpeggios of the interlude following this section. They were of a very lovely, ethereal pianissimo. The entire work gave evidence of Miss Drewett's pianistic skill and artistic conception of its meaning. Her future appearances will be looked forward to with much anticipation.

On this same program in the series of Promenade Concerts, September 17, Phillis Lett sang the fine aria, "Schlage doch, gewünschte Stunde," by Bach, with sympathetic understanding of its message. Miss Lett was in excellent form and her beautiful voice rang true to the emotional mood with fervor and much grace in the manner of delivery. In the utterance of the individual tone Miss Lett has made wonderful advancement within the last year. At the Gloucester festival, held at Gloucester this month, Miss Lett was accorded an ovation on her every appearance. She sang, among other numbers, the angel music in "Gerontius," which work was conducted by the composer, Sir Edward Elgar; at the secular concert, given at the Shire Hall, Miss Lett, accompanied by the orchestra under Saint-Saëns, sang the aria, "Mon coeur s'ouvre à ta voix," from "Samson et Dalila," and was recalled many times with the composer, eventually singing Dr. Brewer's charming little song, "Fairy Pipers," accompanied at the piano by Dr. Brewer. Miss Lett was also heard in the contralto solo part in the new oratorio by Saint-Saëns, "The Promised Land," which was given for the first time at the Gloucester festival. Miss Lett will sing three songs from Granville Bantock's "Sappho" cycle at the Promenade Concerts before the end of the season.

Among the interesting "new" works produced at the Promenade Concerts this season was the concerto for piano and orchestra by Rimsky-Korsakow—opus 30 in



NORAH DREWETT.

lent translations of German lieder were gotten out last year by Mr. Klein, and a concert given by his pupils, assisted by Madame Jomelli, to demonstrate the value of the new edition. And it is also said that Mr. Klein's version of "Carmen" will be given by the Chicago Grand Opera Company this season. It is all a very interesting question, and if translations must be had, then the best must be obtained at any cost.

"Music is but an arbitrary trifling with a few of life's majestic chords; painting, but a shadow of its gorgeous pageantry of light and color; literature does but drily indicate that wealth of incident, of moral obligation, of virtue, vice, action, rapture and agony, with which it teems."—Robert Louis Stevenson.

Norah Drewett, the young English pianist who will tour in America in 1914-1915, made her first appearance with the Queen's Hall Orchestra under the direction of Sir Henry J. Wood, at the Promenade Concerts, September 17, when she played the Saint-Saëns C minor, No. 4 concerto. Possessing a technical command of her instrument that permits her untrammelled expression, Miss Drewett



Photo by Bee Belton, 2 Wellington Road, London, N. W.

MURIEL LITTLE.

As a Briton fishermaid and winner of the first prize for fancy dress costume at dance given on board the "Arcadian."

C sharp minor. This work was introduced by Eleanor Spencer, the young American pianist, on September 18, and was presented with much brilliancy. It is in one continuous movement—moderato, allegro quasi polacca, andante mosso, and allegro, and is dedicated to the memory of Franz Liszt. It bears the date 1886. Miss Spencer, who will leave for the United States on October 4, to begin her first American tour, will introduce this work to American audiences. A very attractive work, one of many bravura passages for the solo instrument, among which are some difficult octave measures, it will in all probability become, eventually, one of the standard concertos in the pianist's repertory. Miss Spencer, who is gifted with a sense of individuality and also with great musical feeling, was repeatedly recalled on the completion of the work. Genuine enthusiasm prevailed in the audience, which must have been most gratifying to the young artist.

Mischa Elman has been engaged as soloist at the Leeds festival, after which he will tour the English provinces. On December 13 Mr. Elman will leave for the United States to fill a number of engagements there. He will

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give a recital at Queen's Hall this week which will be the first concert of the season.

The soloists engaged for the sixteenth season of Sunday afternoon concerts to be given at Queen's Hall by the Queen's Hall Orchestra, under Sir Henry Wood, beginning October 5, are the following vocalists—Alice Baxter, Ellen Beck, Esta d'Argo, Ada Forrest, Carrie Tubb, Carmen Hill, Phyllis Lett, Joseph Cheetham, Haigh Jackson, Frank Mullings, Thorpe Bates, J. Campbell McInnes, Robert Radford. The violinists are Majorie Hayward and Isolde Menges; violoncellists, Enrico Mainardi, May Muckle and C. Warwick Evans; pianists, Cecil Baumer, Max Darewski, Tosta de Benici, Auriol Jones, Marguerite Melville, Johanne Stockmarr, Adela Verne, and Mathilde Verne. Albert Fransella, flute; Alfred Kastner, harp, and Frederick B. Kiddle, organ, complete the list. The entire series is under the management of Robert Newman.

Oscar Seagle, the American baritone, accompanied by Mrs. Seagle and his accompanist, Yves Nat, left London, September 20, for the United States, where, in October, at Chattanooga, his native town, he will begin his sixth tour in the States. Mr. Seagle has arranged a number of interesting programs for his series of concerts, embracing modern German, French, English, and American songs; some old and modern Slav, Bohemian, and Russian songs; old Italian, old English, and old classic German. During the months of August and September, up until the date of sailing, Mr. Seagle was in daily practice with his accompanist Yves Nat, on the programs they are to give in America. Mr. Nat is no stranger to audiences across the sea, as he made a tour in the United States a season or two ago, with Madame Tetrazzini, acting in the double capacity of accompanist and soloist. On the tour with Mr. Seagle, Mr. Nat will also be heard as solo pianist. During August Mr. Seagle occupied a delightful old English house near Brighton, and a number of pupils studying with him over the summer found accommodation in a convent near by under the direction of a number of French nuns. On his return to Europe Mr. Seagle will make a tour of Germany, for which he has been engaged for programs made up entirely of German songs. Mr. Seagle will spend next spring and summer in London.

The list of operas to be given by Raimond Rôze at Covent Garden are his own work, "Joan of Arc," which was originally written in French and later translated by Mr. Rôze, personally, into English; "Tristan and Isolde," in a new version, as to scenery, costumes and traditions; "Lo-hengrin," "Faust," "Hansel and Gretel," and Mr. Klein's English version of "Carmen."

One of the most attractive of the many revues which have dominated the London stage the past year, has been that of "Come Over Here" at the London Opera House. The music of the various acts and scenes has been particularly well written and orchestrated and under the direction of Phil Saxe and the London Opera House Orchestra, presented with great brilliancy. The music is by Louis Hirsch and J. Rosamond Johnson; the lyrics by Harry Williams and Frank Sturgis. Many excellent vocalists have appeared in the revue, among them Wilfred Douthitt, the English baritone, whose remarkable voice and excellent method have caused no little comment in London musical circles. Mr. Douthitt has appeared in the mosque scene, dressed as an Arab, and later, in the regulation evening clothes of the present period, he has appeared and added a number of solos. He is one of the best among the younger English singers.

Pavlova will give two special farewell matinees at the London Opera House the early part of October, previous to her leaving for the United States, when she will be assisted by M. Novikoff, who will tour in America with her, and her assisting corps de ballet. Madame Pavlova will introduce four entirely new ballets.

The new concert calendar for 1913-14 has just been issued and as usual it is a booklet of invaluable information. The musical profession need hardly be told that Rushworth & Dreaper are concert agents, piano manufacturers, organ builders, music sellers, and musical instrument dealers, of 11-17 Islington, Liverpool, England, and that this is the eighth year they have issued their annual concert calendar, which is the recognized authority on things musical in the north of England. Among the interesting subjects covered by the book, and from which the following information is taken, is that given over to the list of concerts and recitals to be given in Liverpool, and a long and goodly list it is for the coming year. Among the important concerts are two orchestral concerts to be given by the Halle Orchestra under Michael Balling, and a further series of chamber music concerts by the Brodsky Quartet. Then there is the Liverpool Philharmonic twelve concerts, beginning October 14, in which series of orchestral concerts

ending March 24, the following list of soloists will appear, namely: Signor Sammarco, M. E. Belousoff, cellist; Tilly Koenen, Busoni, Florence Macbeth, Paul Kochanski, Kirby Lunn; for the "Messiah," to be given December 22, the following named quartet: Agnes Nicholls, Doris Woodall, Gervase Elwes, and Frederick Ranalow; for Sir Edward Elgar's "Caractacus," to be given February 10: Ruth Vincent, Walter Hyde, Thorpe Bates, and Robert Radford. Other soloists will number Isolde Menges, violinist; Rachmaninoff, a solo pianist; Madame Mysak-Gmeiner, Alford Cortot, and Casals. The conductors will be M. Safonoff, Sir Frederic Cowen, Signor Busoni, Gabriel Pierre, Max Fiedler, Hamilton Harty, and Landon Ronald. Then there is the series of four Harrison concerts, the first one, October 8, having as the great attraction Madame Tetrazzini, who will be assisted on this program by Paola St. Clair, who is a pupil of Blanche Marchesi; along with

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other assisting artists may be mentioned Jean Gerardy. At the second concert, in November, Elena Gerhardt, Ysaë, Ernest Schelling, John Coates, and R. J. Forbes will be the soloists. At the third, Ada Crossley, Louise Dall, Mark Hambourg, Ben Davies, Robert Radford, and Joseph Hol-



ELEANOR SPENCER.

mann; and at the fourth the program will be given by the London Symphony Orchestra, under Arthur Nikisch. The series of the Vasco V. Akeroyd's symphony concerts, at the sixth and last concert Tina Lerner will be the soloist, and many other notable events are scheduled. At the November concert of the Brodsky quartet, Marguerite Stilwell-Ross will be the pianist, and many concerts and recitals by eminent artists are announced.

Kate Dalliba has arranged for the resuming of her regular Sunday evenings in October.

EVELYN KAESMANN.

TORONTO'S ENTERPRISING SCHOOL.

The Canadian Academy of Music, Ltd., Issues Handsome Booklet—Well Equipped Institution—Carefully Selected Faculty.

From the pages of an attractive booklet issued by the Canadian Academy of Music, Limited, Toronto, whose musical director is Paul C. Kennedy, one is made acquainted with the fine facilities which this institution affords for high class "musical instruction in all branches: practical, theoretical and aesthetic," and its aim "generally to promote knowledge and appreciation of the art in the community."

The carefully chosen faculty comprises teachers of ability and experience and many musicians, distinguished both in Europe and America. Members of the various departments are: Piano, Peter C. Kennedy, Walther Kirschbaum, Richard Tattersall, Maria Bauchop, Laura Newman, J. Earle Newton, M. L. Günther, Mabel C. L. Deeks, Mrs. C. E. Grove, J. Y. S. Ross, W. F. Pickard, A. M. Fellman, Frederic E. Walden, H. I. Siocombe, Ada G. Niven, George J. Coutts, Mary D. Kemp, Mildred F. Pett, Helen Sturrock, Leslie Horner.

Assistant piano teachers: Edith Turnbull, Firenze Gilroy, Florence Boynton, Frances Woodd, Gertrude Meek, Lottie Reynolds, Mabel Breuls, Florence I. Wagner, Lillie M. McBain.

Children's department: K. Grove, H. Sturrock, Dora Self.

Singing: Otto Morando, William G. Armstrong, Stanley Adams, Edgar B. Fowlston, Edith M. Parker, F. E. Walden, Francis Fischer Powers, Elizabeth Campbell, Leonora James Kennedy, Josephine P. Scruby, A. L. Madeline Carter, Emily Taylor, W. E. Capps.

Violin: Luigi von Kunits, Frank Converse Smith, Alfred Bruce, Milton Blankstein, Marie Southall.

Viola: Alfred Bruce, F. C. Smith.

Violoncello: George A. Bruce, Robert Cochrane.

Organ: Richard Tattersall, W. F. Pickard, Ernest R. Bowles.

Sight Singing: Alfred Bruce, Ernest R. Bowles.

Harmony Counterpoint and Composition: Peter C. Kennedy, Luigi von Kunits.

Dancing: Marguerite Bertram.

Italian: Stanley Adams.

Practical courses of instruction are also shown.

An Academy Bureau has been established, which is in a position to recommend soloists for musical entertainments, who can supply the whole or part of a concert program.

Considerable space in the booklet has been devoted to various pupils' recital programs given in the various departments.

At the West End (Parkdale) Branch, Ernest R. Bowles, musical director, the following are the members of the faculty:

Piano: Maria Bauchop, L. R. A. M., Ada G. Niven, Carl Wolfe, O. L. Gardner, George J. Coutts, Mildred F. Pett, Mary D. Kemp, Kate L. Roberts, Eva L. Gaskin, Edna L. Arnott, Eva Hall, Edith Turnbull, Maria C. Gairns, Frances Woodd.

Singing: Ernest R. Bowles, Edith M. Parker, Emily Taylor.

Violin: Frank Converse Smith, Milton Blankstein, Frieda R. Spencer.

Harmony, Counterpoint and Composition: Luigi von Kunits.

Hilda von Taube, Musical Prodigy.

Little Hilda von Taube, a native of Harrisburg, Pa., is one of those musical prodigies whose talent was discovered at the early age of four. As is the case with many musical celebrities, her first teacher was her mother. She has studied in Leipsic and Berlin, and is now studying in Vienna, always with celebrated teachers. One and all are said to rank little Hilda high among the galaxy of well known artists. She will probably return to America early in 1914, after giving several concerts in Europe.

Her program consists of works by the following: Bach, Beethoven, Mozart, Chopin, Mendelssohn, Scarlatti-Tausig, Weber, Liszt, Schubert, Schumann, Brahms, Saint-Saëns, Rubinstein, Leschetizky, Sgambati, and Debussy; also concertos with orchestra.

In a letter to a friend, the youthful artist says: "I am hard at work at my piano, spending six and seven hours a day practising for my concert on February 7, 1914 (in Vienna), from which city I will go to Berlin and London on my way to my dear old country, America, of which I am very proud."

Mr. Bryan's Chautauqua lectures enable him to say, in the language of the old hymn, "I dwell awhile in tents below and gladly wander to and fro."—Atlanta Constitution.

Wilfried Klamroth, Farmer and Teacher.

The accompanying snapshot shows Wilfried Klamroth, mounted upon one of his steeds at Hillbourne Farm, Vale's Gate, N. Y., where he "farms it," rusticates, and at the



WILFRIED KLAMROTH IN IDEAL SURROUNDINGS.

same time conducts a summer school of vocal music. He sometimes labels the picture "The Farm, the View, The Crop, The Farmer, His Recreation." Mr. Klamroth recently purchased the fifty acres comprising this estate, which commands a wonderful view of Orange County, and which he purposes turning into a fruit farm in course of time. He is a believer in out of door life and of all sorts of exercise, and especially for the singer.

A brief interview with Mr. Klamroth discloses the man of orderly, sequential thought and directness of speech, which attributes make his teaching clear and forceful. Singer himself, he personally shows each pupil just what is needed. Remarking on some kinds of "vocal" teaching, he rightly says: "How can one who is not a singer teach singing? Schumann said, 'A blind man cannot lead the blind'; you cannot open my safe unless you know the combination. How can a teacher say 'Too white,' 'Too dark,' 'No emotion,' and expect the student to know what to do to correct the tone production?"

This is all so logical it needs no rejoinder, but gives some idea of Wilfried Klamroth's manner of teaching.

Eleanor Spencer's Cologne Success.

Eleanor Spencer, the young American pianist, won a distinct success in Cologne last winter, some of the critics comparing her with Carreño. Appended are criticisms from the leading papers:

Eleanor Spencer is by no means a stranger to the German musical world. She is a player whom it is a genuine pleasure to hear, as her work is absolutely sane and sound technically as well as musically. Her tone is almost masculine in its volume and fiber. She masters her instrument with the virility and temperament of a Carreño. She possesses remarkably fine sense of rhythm and one is tempted to say that she is not only a pianist, but a conductor as well, for her routine and unswerving rhythm greatly aided the orchestra in mastering the treacherous score. She received most enthusiastic applause.—Kölnische Zeitung, January 27, 1913.

The Musikalische Gesellschaft threw its members into a high state of enthusiasm by the art of Eleanor Spencer. This artist, who has already an enviable artistic reputation, is a thoroughbred pianist in the best sense of the word, as her refined musical taste would always guard her against being led into extravagances of any sort. Her technique is developed to the highest possible point of perfection, her tone is rich in nuances, and in fortissimo passages she produces such tonal volume as easily to deceive the ear of the listener into believing that it is a man who is playing. Moreover, her rhythm in its sinewy decision is masculine generic. She played Cesar Franck's symphonic variations and the less well known concerto in C sharp minor of Rimsky-Korsakow, which in parts is too unrestrainedly Russian, but nevertheless contains many beauties and, above all, has a most effective ending and, moreover, does not display the fault of discursiveness. The pianist was given a veritable ovation.—Kölnische Tageblatt, January 28, 1913.

The soloist of the evening was Eleanor Spencer, of Chicago, a pianist of sound healthy musical sentiments and a brilliant bravura which she could radiate with full effluency in the C sharp minor concerto of Rimsky-Korsakow. Fr. Spencer played the Cesar Franck symphonic variations superbly in the reading of which she revealed both pianistic force and musical virility. Her work was stormily applauded.—Kölnische Volkszeitung.

Through the enterprising of the Musikalische Gesellschaft we were afforded an opportunity of making the acquaintance of an excellent American pianist, Eleanor Spencer, who played the Cesar Franck symphonic variations and a short but interesting concerto by Rimsky-Korsakow.—Rhein Musik and Theater-Zeitung, Köln, February 1, 1913. (Advertisement.)

Activity of Musin Pupils.

During the month of October artist pupils of Ovide Musin, whose School of Violin is situated at 51 West Seventy-sixth street, New York, are scheduled as follows: October 5, Joseph Stoopack, violin soloist at the Hippodrome, matinee and evening; October 12, Marie Dennison Gailey, violin recital at Musin's recital hall; October 19, Cathrine Alexander, violin recital at Musin's recital hall; October 24, Florence Austin, violin recital at Columbia University; October 26, Isidor Werner, violin recital, Musin

recital hall; October 28, Florence Austin, violin recital at Aeolian Hall.

Among the works to be rendered at the recitals and concerts are: Concertos, Saint-Saëns (No. 3), Tschaiakowsky, Ferdinand David, Wieniawski, Paganini; suite of Ries, G minor; suite of Rust, D minor; prelude and fugue, G minor, saraband, double bouree; Folia, Corelli; Sonata No. 1, Corelli; variations (Arte del Arco), Tartini, and other works of the artist repertory.

BALTIMORE'S BUSY CONSERVATORY.

Peabody's Conservatory Holds Examinations—Scholarship in Harmony and Composition—Melamet Opera Class to Begin Rehearsals.

Baltimore, Md., October 3, 1913.

The Peabody Conservatory is beginning to buzz with activity. Scholarship examinations have been held during the week, and the names of the successful candidates will soon be announced. A new scholarship in harmony and composition has been established this year by the pupils and friends of the late Otto B. Boise, as a fitting me-

ate of the Peabody Conservatory, and a holder of the Peabody teachers' certificate and the diploma. Diplomas are so difficult to secure that the one given to Miss Maas was only the thirteenth piano diploma issued by the conservatory during thirty-one years.

David S. Melamet resumed his classes October 1, with his time well filled. Among the new pupils is some promising material. Irene Bernstein, a former pupil, will be missed in Baltimore. It was she who made such a delightful "Violetta" in the Melamet opera class production of "Traviata" last season. Miss Bernstein has married and gone to New York to live. The Melamet opera class will begin rehearsals immediately in preparation for the production of "Der Freischütz," which will be given during the early part of the season, both in German and English, with different casts. The date will be announced later. Minna Abt is to sing "Agathe" in one of the performances. D. L. F.

MUSIC LOVERS ATTEND MEMPHIS FAIR.

Active Season Planned in Tennessee City—Orpheum Management to Provide Concerts by Noted Artists.

Memphis, Tenn., October 1, 1913.

After a quiet summer season the Memphis musical fraternity has rubbed her eyes, donned her best dress and whirled into a merry dance for an active musical season. The Tri-State Fair, which always brings from three neighboring States those interested in music, has been most interesting this week, and beside the many private clubs and musical parties from all over the country there have been band concerts; all little towns of consequence in the three States have long been preparing their band concerts at the fair and these were indeed worthy of much praise, particularly in the case of the Wynne Arkansas Band.

The Orpheum Theater opened "Fair Week" with the regular Monday "Society Night" and the features on the program were musical numbers. Manager Fabrish has promised the music loving public some fine attractions this winter at the Orpheum, including Edna Showalter, Madame Nordica and David Bispham, who will come about the Christmas holiday season, while negotiations are now pending to bring Madame Schumann-Heink here for a concert in the late winter.

After a splendid season in the East, Mrs. E. F. Stapleton has returned to resume her classes in piano kindergarten at the Glaslyn Studios.

Mrs. E. T. Tobey is home from her teaching in Chattanooga, where she is first assistant piano teacher, and has resumed work at her studies in the Woman's Building.

NOLA NANCE OLIVER.

Florence Hardeman Studying with Auer.

Florence Hardeman, the talented young violinist, who made a tour with Sousa and His Band, is now in St. Petersburg, Russia, studying with Leopold Auer.

Miss Hardeman is a graduate of the Cincinnati College of Music, where she won two gold medals under the tutelage of Prof. Jose Marien. After taking some post graduate work she appeared with Sousa's Band. Then Miss Hardeman studied with Arigo Serato in Berlin for eighteen months.

The accompanying snapshot was taken at Potsdam, Berlin, about the time this young artist was compelled to decline the invitation of Mr. Sousa again to tour as



FLORENCE HARDEMAN RUSTICATING AT POTSDAM.

soloist with his world famous organization, owing to her decision to continue her studies in the land of the Tsar.

A "banjo" signal may have figured in the New Haven's horrible wreck, but a Nero fiddling in Wall street seems to have been primarily responsible.—Louisville Courier-Journal.

morial to his many years of successful teaching in the conservatory.

The Peabody Conservatory has been most fortunate in securing Gustav Strube—for twenty years first violinist and assistant conductor of the Boston Symphony Orchestra—as successor to Mr. Boise in the Chair of Harmony. Another new member of the faculty is Arthur Newstead, who will fill the position vacated by Ludwig Breitner. Mr. Newstead is an Englishman, formerly of the Royal Academy. He was a pupil of Harold Bauer and has done a great deal of concert work. During a concert tour in Argentine Republic he scored great success with some severely classic programs. The series of twenty recitals will occur on Friday afternoons as usual, although as yet no engagements have been made for them. The opera class and student orchestra will begin rehearsals about the middle or latter part of October. The series of lecture recitals on musical appreciation will probably be continued, although it is difficult for so busy a man as Director Harold Randolph to find the time necessary for preparation. Mr. Randolph is to give a piano recital in Aeolian Hall, New York, October 27.

The summer school, which is held by the Peabody Conservatory in connection with Johns Hopkins University, was very successful this year, being more than twice as large as the preceding summer. Several additional departments were established and all were well filled.

John Alan Houghton, of the Peabody Preparatory School, has been granted a year's leave of absence, which he will spend in New York, studying.

Marguerite Maas has begun a year of piano work in Berlin, under Ludwig Breitner. Miss Maas is a gradu-

LUELLA CHILSON OHRMAN'S POPULARITY.

Well Known Soprano Filled Over One Hundred and Fifty Engagements Last Season—Begins Another Big Season—Is Now Under Hanson Management.

An endowment of good taste and refinement, intelligence which can create atmosphere in singing, unusual interpretative ability, exceptional beauty and a captivating personality, combine such gifts with a glorious soprano voice, and what wonder is it that Luella Chilson Ohrman's success has been so remarkable in the four short seasons she has been before the public.

Last season alone, Madame Ohrman filled more than one hundred and fifty engagements, including nine weeks with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, besides an appearance at this orchestra's opening concert last season, and several others on its Eastern tour.

During last season alone Madame Ohrman sang in thirty-one oratorios, cantatas and operatic excerpts, a few of which were as follows: "Death of Joan of Arc" (Bernberg), Belleville; prayer and finale ("Lohengrin"), Lafayette, Ind.; "Fair Ellen" (Bruch), Winnipeg; "King Olaf" (Busch), Appleton, Wis.; "King Olaf" (Elgar), Akron, Ohio; "Night" (Saint-Saëns), Houston, Tex.; "Hear My Prayer" (Mendelssohn), Northfield, Minn.; "Stabat Mater," Greencastle, Ind.; "Elijah," Minneapolis, Minn.; "Creation," Aberdeen, S. Dak.; "Swan and Skylark," Indianapolis, Ind.; "Children's Crusade," Cedar Rapids, Mich.; "Elijah," Apollo Club, Chicago; "Messiah," Springfield, Mo.; "Stabat Mater," Grand Island, Neb.; "Faust," Richmond, Ind.; "Stabat Mater," De Pauw University, Greencastle, Ind.

In regard to the foregoing, Dr. Vogt, conductor of the famous Mendelssohn Choir of Toronto, wrote Madame Ohrman, saying that they were an evidence of the fine work done by this successful singer.

Attractive operatic offers have been received by the soprano, but thus far she has preferred the concert, oratorio and recital field.

"I prefer the recital absolutely alone," says Madame Ohrman, "for in it the possibilities for artistic interpretation are so much greater than in concert or oratorio."

She is also a linguist, singing easily in six languages, with particular skill in German, French, Swedish and Italian. Madame Ohrman was the originator of the Japanese

cycle in costume, first presented before the Amateur Musical Club in Chicago.

"I am a great lover of works by American composers," resumed Madame Ohrman, "and am especially fond of those by Gena Branscombe. I have used her composition, 'Happiness' in at least forty recitals. Charles Wakefield Cadman's 'Sayonara' cycle has been sung by me more than by any other singer, I presume. Cora Willis Ware has written some delightful songs. Her 'Wistaria' I use constantly on my programs."

"Dedicated to You?" questioned the MUSICAL COURIER representative.

"Yes," modestly admitted the soprano.

Madame Ohrman's Chicago recital occurs December 4 and her New York recital in Carnegie Hall will be given some time in January.

Unlike most singers, she has a fine business gift to which she attributes much of her progress. Until recently the securing of many of her engagements was due to her own efforts, but now she wishes to be relieved of so great a responsibility and is under the exclusive management of the Concert Direction M. H. Hanson, of New York.

Madame Ohrman's opening concert of the season occurred on the evening of October 1, at Fall River, Mass., with Vera Barstow, the American violinist, and Myrtle Elvyn, pianist. Following this are two private engagements in New York, and recitals on October 10, at Huntingdon, Pa.; October 13, Altoona, Pa.; October 14, Johnstown, Pa.; October 15, Williamsport, Pa. and others.

A sample program follows:

Deh piu me vascondete (1640).....	Bononcini
Was macht der Wind.....	Bach
Caro Nome (Rigoletto).....	Verdi
Die Zigeunerin.....	Wolf
Verschwiegene Liebe.....	Wolf
Er ist's.....	Wolf
Ma Voisine.....	Goring-Thomas
Chanson de Printemps.....	Gounod
Gavotte (Manon).....	Massenet
Comment disaient-ils.....	Liszt
Lilacs.....	Rachmaninoff
Will o' the Whip.....	Spross
Snow.....	Sigurd-Lee
Wistaria.....	Cora Willis Ware
Happiness.....	Branscombe

"He just borrowed a dollar from me, and I feel like singing 'Kathleen Mavourneen.'"

"Why?"

"It may be for years, and it may be forever."—Cornell Widow.

CONCERT SERIES FOR KANSAS CITY.

Schubert Club Concerts—University of Kansas Appoints Vocal Instructor—Berlin Violinist Takes Up Abode in Kansas City.

Kansas City, Mo., September 29, 1913.

The Schubert Club has announced a series of three concerts to be given during the year in the Grand Avenue Auditorium. The club, composed of male voices, is already in serious rehearsal for the first concert to be given November 26. The club will present as soloist at this concert Franz Egenieff, recently of the Berlin Royal Opera. Clarence D. Sears, who did such splendid work with the club last year in preparing it to take a place in the International Eisteddfod at Pittsburgh, has been re-elected musical director. Mr. Sears is a broadly educated musician and capable interpreter.

Joseph A. Farrell, basso, a leading vocal teacher here, has been appointed instructor in advanced vocal work in the University of Kansas. Mr. Farrell will not give up his Kansas City studio.

Franklyn Hunt, baritone and popular vocal teacher, has returned to his studio from a three months' vacation in the North. It was a vacation of work and rest. After a few weeks' fishing in Wisconsin the time was spent in Chicago in company with Johanna Hess Burr, Lois Black Woodruff and Arthur Middleton. Mr. Hunt has announced his first public recital in the New Casino for October 30. William A. Bunsen, a new violinist, coming from Berlin with high credentials, to make his home in Kansas City, will be heard in this recital.

Mrs. Carl Busch has called the "Busch Pianists" together and plans already are formulating for an interesting season.

GENEVE LICHENWALTER.

Farrar Recital for New York.

Geraldine Farrar will give a song recital at Carnegie Hall, Saturday afternoon, October 25, under the direction of C. A. Ellis, of Boston. Miss Farrar will sing four groups of songs, the first, classical airs; the second, German lieder of the romantic period; and the third and fourth, Russian, French, German, and English songs. Arthur Rosenstein will be her accompanist.

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Season in the French Capital Starting Slowly—
H. O. Osgood En Route to the Verdi Festival at Parma—Personal Mention.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beausséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, September 18, 1913.

I can imagine no more pleasant place from which to write a Paris letter than Tremezzo, on the Lago di Como, where this one is being written. I am still on the way to Parma, and as it is, contrary to custom, raining hard this morning, take the opportunity to write out a few notes which were made before leaving Paris. These two weeks, from the middle of September to the first of October, are, at least from the MUSICAL COURIER's point of view, quite the dulllest of the whole year. Our American friends, artists, teachers and managers, who have visited us from time to time during the summer, have all gone back again. The concert season has not quite begun, and the operas are only just getting into their gait.

The Grand Opéra, with unusual energy for so early in the season, gave an important first night last Friday, with Wolf-Ferrari's "Jewels of the Madonna." I was just leaving Paris and cannot speak from personal knowledge, but the reports gave the impression that the piece was a tremendous popular success and likely to become a prominent feature of this winter's repertory, though the critics—admitting its effectiveness, which, after all, is the main thing—saved their dignity by picking a flaw here and there. Naturally there was nothing but a unanimous and enthusiastic chorus of praise for Vanni Marcoux, whose Rafaelle was the feature of the evening. Jane Vally, who made her debut as Mallicla, appears to have won the approval of the audience and critics as well.

This was the only important musical event of last week. Aside from that there were only one or two stray notes. For instance, we learn that Camille Erlanger, composer of "La Sorcière," has been working this summer on a new opera, "La Joconde," and now has it nearly completed. It is in four acts. Also another and still less important item is that the Opéra has taken a new ballet entitled "Philatis, the Dancer of Corinth," by Philippe Gaubert and Gabriel Bernard. So let us stop writing this news, which is not news, to indite a few lines about friends and acquaintances in the musical world.

Arthur Alexander and Mrs. Alexander are still at their summer home at Moret-sur-Long, and are just now entertaining a small house party, among whom are Helen Low, of Seattle, who will remain in Paris this winter for study with Mr. Alexander; Frederick Norton, the English composer, and James Barrand, who has the unique distinction of having painted what is undoubtedly the most widely known picture in the world, namely, "His Master's Voice," the exceedingly clever painting which the Victor people have made known in every nook and corner of the universe.

Marcella Craft, of the Munich Royal Opera, has been spending a week or more in Paris on the search for costumes. Her splendid work in the Bavarian capital has constantly extended her fame in Germany, and this winter she is in demand for appearances as guest in the various German opera houses more than ever before.

Arthur Shattuck has returned from a summer rest in the Pyrenees, and now is settled in his charming new apartment in the Villa des Terres. He is hard at work practising for this winter's work and in preparation for next year's American tour, and will give a recital here early this season.

Eleanora de Cisneros was in Paris for a few days last week, securing new costumes for her appearance in "Don Carlos" at the Parma Verdi festival, as one of a magnificent cast, including Amadeo Bassi and Tita Ruffo. Madame de Cisneros, who had just returned from an atuo trip into Spain, will leave for Parma about September 20

in order to be in time for the painstaking rehearsals characteristic of all Maestro Campanini's work.

Yesterday, with Mr. and Mrs. Franklin Riker, of New York, who are stopping here for a short time preparatory to a winter's work in Milan, I had the pleasure of making the wonderfully beautiful trip from here to Lugano, to be the guests of Mr. and Mrs. Louis Lombard, whose magnificent home, Castello Trevano, and whose whole-hearted hospitality are known to practically every musician who has had the good fortune to visit the Italian lakes. Emma Thursby was the guest of honor yesterday, with her sister and Mrs. Andrew, who has a beautiful villa on Como, and Mrs. Schulz.

I must acknowledge with thanks the receipt from A. J. Goodrich and Mrs. Goodrich of several post cards sent from various pleasant places which they have touched on their visit to the French, Swiss and Italian lakes. Mr. and Mrs. Goodrich will return to Paris by the 1st of October to begin a busy musical season at their studio in the Avenue Victor Hugo.

Elisabeth Mack, who is returning to America for the first time in five years to give her dramatic readings and lecture recitals, will leave Paris soon after the 1st of October. On her return in the early spring she will open her classes in gesture and dramatic action with special courses for preparing students of opera. Miss Mack is bound to have much success in the careful teaching of this specialty, a class of work which the generally inadequate acting of many of our best singers shows has always been too much neglected.

W. Martins, the man who for thirty years has owned about all the music there is in Seattle, has just left Paris for home, after six months spent in France and Germany in the interests of his large musical business.

This has nothing to do with music, but is too good to leave out. A friend who is studying German just showed me her lesson book. Here is the first sentence which struck my eye—this is a fact: "Woran starb sie? An dem Apfel." Which being translated means: "Of what did she die? Of the apple."

Julia R. Waixel, the New York accompanist and coach, sailed for home the 13th on the steamship St. Louis. During her stay here she played several times for Charles W. Clark and for Minnie Tracey, and was also a guest at Villa Daubigné.

Louis Campbell-Tipton, the composer, and Mrs. Campbell-Tipton are spending the month of September at San Sebastian, after a very pleasant visit of several weeks to the delightful summer places in the Pyrenees. They will return to Paris about the 1st of October.

The season at the Mannheim Opera opened with Charpentier's "Louise," to be followed by "La Navarraise."

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LOS ANGELES ORCHESTRAL SEASON HAS BEGUN.

New Concertmaster for Symphony Orchestra—People's Orchestra Opens Its Season with Popular Program—Verdi's "Requiem" to Be Heard.

1110 West Washington Street,
Los Angeles, Cal., September 26, 1913.

The Los Angeles Symphony directors announce the selection of Siegmund Beel, of San Francisco, as first concertmaster for the coming season. Mr. Beel is a native of San Francisco and received his education in the schools of Oakland and the University of California. He went, at the age of sixteen, to Berlin as a pupil of Joachim, and later did some work with Cesar Thomson at Brussels. He remained in Europe a year with the Philharmonic Orchestra, returning then to his native city, where he became prominently identified with the musical life for six years. Finally Mr. Beel decided to go back to Europe and was engaged in concert work abroad for eighteen years. Last year he came back to San Francisco and organized the Beel Quartet, of which he is at present director and first violinist. He is a man of exceptional musicianship and experience and will ably share with Mr. Tandler the task of making a fine organization of the Los Angeles Symphony Orchestra. He will come at once to assist in the selection of players and the preparation of rehearsals.

The enjoyment of a much needed but somewhat belated rest caused the writer to miss the first People's Orchestra concert of the season, last Sunday, but it is reported to have been a success with a full house, notwithstanding the intense heat of last week, which drove thousands of people to the seaside and mountains. The sale of season tickets has been most gratifying and ensures the concerts for another season. Mildred Langworthy was the soloist and made a fine impression in the "Mignon Polonaise," a superb vehicle for her exceptional coloratura voice. Miss Langworthy is an experienced concert singer, having appeared with some of the leading bands and orchestras of the country. As an encore she sang the old ballad, "Mary of Argyll," with harp accompaniment. The program in full was as follows: "Marriage of Figaro," overture, Mozart; symphonic sketches, Chadwick; "Sous les Etoiles," Lacombe; Polonaise, "Mignon," Thomas; Irish Rhapsody, Herbert.

Verdi's "Requiem" is to be given on October 10 by the People's Chorus and Orchestra, with a quartet of soloists composed of Mmes. Vaughn and Selby and Messrs. Pauland and McPherson. The proceeds are to go toward a Verdi memorial to be placed in such park or public ground as the Municipal Art League shall select.

I am in receipt of the year book of the Saint Cecilia Club for 1913-1914. This is a club of about forty or fifty members which is doing serious study work, and deriving much pleasure in the doing. The meetings are held at the homes of the members twice a month from October to June. The officers for this year are: President, Willy Smyser; vice-president, Mrs. Harry V. Baxter; corresponding secretary, Isabel Isgrig; recording secretary, Mrs. John W. Thayer; treasurer, Mrs. W. H. Porterfield; member-at-large, Mrs. Elmer Grey.

The Egan School building at Pico and Figueroa street is going up rapidly and is promised for occupancy in November. The first faculty concert will take place November 21 and will be given in Temple Auditorium with the assistance of the entire Los Angeles Symphony Orchestra under Conductor Adolf Tandler and the members of the faculty as soloists. Mr. Egan will read "Das Hexenlied," with orchestral accompaniment, on this occasion.

The new Clark Hotel has engaged the Heinrich Tandler Quartet for the opening in December and as a permanent feature, thus proving the demand for high class music in the best hotels. Heinrich Tandler is a brother of Adolf Tandler, the new conductor of the Los Angeles Symphony Orchestra, and is a talented pianist. The other members of the quartet are Louis Revinsky, violinist; Arturo Barth, second violinist, and George Ewing, cellist.

Zay Rector Bevitt, of San Diego, was in the city the early part of September on her way home from the East and North. Mrs. Bevitt is the Western normal teacher for the Dunning System and is also the normal teacher of the Effa Ellis Keyboard Harmony. While on her trip Mrs. Bevitt gave several lectures on the Dunning System and combined business with pleasure. She gave an address in the Majestic Recital Hall here, but I was obliged to miss

it as I was leaving for a vacation. She is very successful in her work and made many more friends here.

Phoebe Ara White has issued announcements for the opening of her classes in voice at her studio in the Blanchard Building for the season of 1913-14.

Mr. and Mrs. E. H. Clark and Mr. and Mrs. W. A. Clark, Jr., have returned from an interesting trip abroad, bringing a quantity of new and rare material for the Saint-Saëns Quintet. This is a purely educational organization, and as it is supported by the money of the members and does not aim to earn anything, the club makes no charge for its concerts or services. The four regular concerts of the season are given in the Friday Morning Clubhouse, but the club has played many extra dates the past year, and is looking forward to a useful and busy 1913-14 season.

JANE CATHERWOOD.

A Successful Carré Pupil.

George Carré, the New York vocal teacher, is rapidly becoming known as a developer of successful singers. This is due to his ability to impart correct instruction and to illustrate it vocally. Mr. Carré has many pupils, who have come to him in despair, not having been able to find in former teachers what they sought.



MRS. C. H. WESCOTT.

Mrs. Charles Wescott, of Jersey City, N. J., recently wrote Mr. Carré that she had studied three years with a certain lady, "who could sing a most beautiful mezzo-voice, but could not seem to give it to me. Then I studied with a well known New York teacher for two years. Not getting what I wanted, I hunted around until recommended to you. In three months, with only two lessons a week, the improvement was very marked.

Of course, you complimented me by saying I absorbed your teachings very rapidly, but certainly I worked very hard, practising very faithfully. I am very often asked whether I have studied abroad. I have sung since I was seven years old. I always had a very large voice that used to tire easily. Now I often sing sixteen songs on a program and am fresh at the end."

Mrs. Wescott has been booked to appear this season in Orange, N. J.; Jersey City, N. J.; East Orange, N. J.; Newton, N. J.; Westfield, N. J.; Washington, N. J.; Montclair, N. J.; Bayonne, N. J.; Somerville, N. J.; South Orange, N. J.; Morristown, N. J.; Allendale, N. J.; Binghamton, N. Y.; Butler, N. Y.; Port Jervis, N. Y.; Elmira, N. Y.; Easton, Pa. She has a studio in Jersey City and Newark. Her repertory includes "Messe Solennelle" (Gounod), "God So Loved the World" (Bach), "Christmas Oratorio" (Saint-Saëns), "Stabat Mater" (Rossini), "Messiah" (Handel), "Creation" (Haydn), "Je dis, que rien ne me pousse" (Bizet), "Infelice" (Mendelssohn), "Morire" (Papini), "Un bel di" (Puccini), "Vissi d'arte" (Puccini), "Voi che sapete" (Mozart). Her list also comprises a number of old English songs and Indian songs sung in costume.

Margaret Harrison Substituting.

During the absence of Estelle Harris, Margaret Harrison, soprano, has been substituting at the Church of the Divine Paternity, Seventy-sixth street and Central Park West, New York, in addition to her regular work at the "Old First" Presbyterian Church and Temple Beth-El.

Miss Harrison's ability and experience as a church singer gives her a prestige among choir directors that places her in constant demand. Her voice is even more brilliant than ever, and her work this summer, in preparation for concert engagements, has proved most beneficial. It is evident that she will create a splendid impression on the concert stage, as she possesses all the requisites necessary to a successful career.

The most noticeable trait of contemporary English composers is, according to a German critic, their eagerness to imitate every Continental new departure, every change in the fashion of harmonizing or orchestrating.—New York Evening Post.

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FLONZALEY QUARTET'S EUROPEAN TOUR.

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The month of November will find the Flonzaley Quartet back in America for its seventh tour of this country under the management of Loudon Charlton. The month preceding the sailing from Europe of the members of this superb instrumental body will be devoted to concertizing in Switzerland, Germany and England. The continental tour will open in Frankfurt, October 10, and will include Berlin, Leipzig, Wittenberg, Cologne, Middlesboro, Duntermine, Cardiff, Sheffield, Dundee, and Newcastle. This tour will end just in time for the quartet to sail November 8 on the steamship Mauretania.

After arrival in America no time will be lost in entering upon the long tournee booked, opening November 18 in Waterbury, Conn. The Flonzaleys will appear in Rushing November 18, Clarksburg, W. Va., November 2; Chicago, November 24; St. Paul, November 25; Rockford, November 26, and Indianapolis, November 28. The series of New York concerts, of which there will be three, will open in Aeolian Hall Monday evening, December 1, while the first of the three Boston concerts will begin the following Thursday evening.

After an appearance in Cambridge, Mass., the Flonzaleys will appear in Brooklyn on December 7 to inaugurate a series of three concerts under the auspices of the Brooklyn Institute of Arts and Sciences. Another point where three concerts are to be given is Philadelphia, where the series will open December 8. The Chicago series will likewise include three concerts, and Cincinnati two. Other points already booked in the early winter are: Rochester, Syracuse, Williamstown, Dayton, Toledo, Grand Rapids, Toronto, Detroit, Cleveland, Buffalo, Pittsburgh, Kansas City, Topeka, Lawrence, Mass.; Boston and Washington.

Late in February the Flonzaley Quartet will go South to fill engagements as far off as Galveston and Houston. Returning they will be heard in several Georgia cities and in Birmingham. In April the quartet goes to the Northwest, then to southern California, closing its tour in San Francisco the second week of May.

OPENING OF A NEW YORK SCHOOL.

The Conservatory of Northern Music Starts New Term—Department of Scandinavian Diction.

The Conservatory of Northern Music opened the season, October 1, at its studios, 276 Madison avenue, New York. Ina Hoegsbro, director, has engaged Ernst Bystrom, the eminent Swedish pianist, for the piano department. Mr. Bystrom, who for twenty years has been a most successful teacher, is especially proficient in the classics and duos for two pianos.

During the season there will be special Saturday morning classes in piano playing for children; also in dancing under Madame Jeanette.

The great demand for instruction in Scandinavian songs in the original languages has made a department for the study of Scandinavian diction necessary. This has been established under the direction of Ernst Bystrom and Oswald A. Olsen.

Madame Narodny will conduct classes in diction and interpretation of Finnish songs.

Lillian Concord Jonassen will continue the instruction in rhythmical breathing and plastic, when she returns from her present concert tour in the West.

McLellan Pupil Engaged for Opera in Germany.

Helen Summers, contralto, sailed August 30 in order to fill engagements in a number of opera houses in Germany during the coming season. Miss Summers is a talented pupil of the noted New York vocal authority, Eleanor McLellan.

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"Mlle. Verlet has been christened 'The French Tetrastini.'"—Daily Mirror.
"Her appearance may be considered in every way a triumph."—The Tatler.

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England Likes Kathleen Parlow.

England never fails to accord Kathleen Parlow the highest praise. It was in London that the Canadian violinist was first heard after her early successes as a child in California, and before she was taken to Russia to study under Leopold Auer. When Miss Parlow was last heard in London she appeared at Queen's Hall as soloist with the Royal Philharmonic Society under Mengelberg, and the press was most enthusiastic over her playing.

The London Times spoke of her as follows:

Miss Parlow played superbly, with admirable assurance and with the highly polished technic that the music demanded.

The London Standard said:

Saint-Saëns' E minor concerto was one of the most attractive features of the program, Miss Parlow playing the solo part with remarkable vigor and breadth of style. The luscious melodies of the andantino were phrased in a most engaging manner, while the



Photo by Mishkin Studio, New York.

KATHLEEN PARLOW.

flamboyant music of the finale was given with splendid fire and energy.

The Telegraph praises her also:

Miss Parlow entered very happily into the spirit of the concerto and played it with brilliance and sympathy.

The Star commented at length on Miss Parlow's "combination of masculine breadth and feminine charm."

Miss Parlow will be accompanied on her American tour, under Loudon Charlton's management, by Charlton Keith, an English pianist of note. Her first appearance will be in New York on November 14, with the New York Symphony Orchestra. (Advertisement.)

A Plea for Native Music.

To the Musical Courier:

In your issue of September 24 you say:

"English composers may as well lay down their pens, for the London Symphony Orchestra announces (see this week's London letter in the MUSICAL COURIER): 'It is with regret that it has been found necessary to omit from the programs other than standard works,' as it has been found by experience that the public support is withdrawn on the occasions when new and unknown works are performed at the concerts.' The London Symphony management, however, does not explain how works ever are to become standard if they are not at some time new. Suppose Brahms' symphonies had been written in 1912. Would that bar them from the London Symphony programs? If such a system were followed, the English Beethoven might never be discovered."

And may we not profit by this injustice? Do enough of our best orchestral, vocal and piano works (by American composers) appear on the programs of our symphony concerts and recitals? It leaves a heavy burden on the National Federation of Musical Clubs and its program committees, continually to have to bring forth (as study work) at our musical clubs, the best American composers. And these same clubs hear at the large concerts mostly foreign artists, in whose programs the American composers play too small a (if any) part. Let us not follow the English in so art killing a process; for works that are never to be heard need never be written. E. E. F.

Musical Series for Houghton, Mich.

That the Big Copper Country aims to be abreast with the times musically, is shown by a recently received folder, containing a statement of its musical series during this season. Three recitals by famous artists and one performance of Händel's "Messiah" will take place in the Kerredge Theater, Houghton, Mich.

The recitals are to be given by Maggie Teyte, soprano of the Chicago Grand Opera Company, October 14, 1913; Fannie Bloomfield Zeisler, pianist, April 4, 1914; Alma Gluck, soprano, Metropolitan Opera Company, April 20, 1914.

On Friday evening, December 5, Händel's "Messiah" will be rendered by the following: Soloists, Jane Osborn-Hannah, soprano Chicago-Philadelphia Grand Opera Company; Anna Allison-Boroff, contralto; Arthur Middleton, bass; Albert Quesnel, tenor. A chorus of 125 voices will participate under the direction of Alice B. Camper. The C. & H. Orchestra will also assist and Paula Haire will be the piano accompanist.

A Remarkable Vocal Feat.

The gift of absolute pitch has been amply illustrated by Jane Osborn-Hannah in the first act of "Madama Butterfly." It will be remembered that Cio-Cio-San's entrance is preceded by a song behind the scenes. The usual custom is to assist the singer with a violin, inasmuch as she cannot hear the orchestra from her position. So perfect is Madame Osborn-Hannah's sense of pitch, that she dispenses with this aid, and her song has never varied from the pitch. There are few singers who would dare attempt so hazardous a feat, even though they possess acute faculties such as those of Madame Osborn-Hannah.

Mrs. Frederick H. Snyder and Pupil Sail

Mrs. Frederick H. Snyder, of St. Paul, Minn., the well known concert manager and vocal teacher, accompanied by her pupil, Leora Wight, sailed last Thursday, October 2, on the steamship Augusta Victoria for a trip to China. She expects to return home in March, 1914.

"There goes that Miss Talente," remarked the neighbor across the street; "they say she can play as well as she sings."

"Humph!" replied the man who lived in the flat above her, "did you ever hear her sing?"—New York World.

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A CANADIAN COMPOSER.

From an Article, "Canadian Creative Composers," in the Canadian Magazine.

I group together Clarence Lucas, Wesley Octavius Forsyth, and Mrs. Gena Branscombe Tenney, and distinguish them as the first native-born Canadians who have systematically essayed musical composition as a fine art. They deserve this distinction on account of the quantity and quality of their music and on account of the express recognition they have received as creative composers by foreign critics and composers and the like recognition implied in the inclusion of their music in the programs of foreign choral and orchestral societies and instrumental and vocal virtuosi. Other Canadian composers, native born and naturalized, there are; but these, as, for instance, Dr. Vogt, H. J. Lautz, Dr. Ham, J. D. A. Tripp, and Dr. Broome, do not come within the scope of an essay that, as in the present case, is not encyclopedic but pragmatic and philosophical. For I am not awarding marks and prizes, but, as a sincere constructive critic of my country's civilization, I am remarking indigenous tendencies or movements, and evaluating spiritual forces in a special field. I have estimated Lavallée. I proceed to signalize the gifts and achievements of Mr. Lucas, Mr. Forsyth and Mrs. Tenney.

Of these three Mr. Lucas is the most versatile, inventive, ingenious, prolific and distinguished. Born at Smithville, near Niagara, Ontario, he received his musical education in Canada and Paris. While in his "teens" he tried his wings at composition, and by the time he had reached the thirtieth year of his age he had composed, *inter alia*, seven operas, produced in London in 1897. I mention this fact as proof of his prodigious energy and prolific invention; for one of the singular aspects of his talent is that Mr. Lucas was often his own librettist and lyricist as well as always the composer of the opera scores and of the musical settings to the lyrics. Further: it must be remembered that from his fourteenth to his thirtieth year he was also engaged as a student, instrumentalist, conservatory teacher, musical journalist, reader for a firm of English music publishers, conductor of operatic companies on the road, and one or more orchestras.

From his thirtieth year to the present there has been no failure of his fertility in musical ideas, or of his energy in producing musical works in almost all forms and styles. By actual count I find more than one hundred and forty compositions to his credit, comprising eight for orchestra (overtures, symphonic poems, and a symphony), twelve for organ, twenty for piano, twelve for violin, nearly seventy songs, seven operas, two cantatas and a miscellany of oratorios, anthems, compositions for piano and orchestra, and for cello, and several transcriptions for piano. Yet this Canadian-born Titan of the musical world is as unknown and as unappreciated in his homeland as if his glorious music were the far-off, seldom-heard echo of the voice of

"... the Cuckoo-bird
Breaking the silence of the seas
Among the farthest Hebrides."

Not thus do the other nations value the music of Clarence Lucas, London has frequently heard his overtures "Othello," "As You Like It," and "Macbeth," played by the Queen's Hall Orchestra, under the baton of Sir Henry Wood; and America heard the "Macbeth," played by the Theodore Thomas Orchestra. His cantata "The Birth of Christ," when sung by the Apollo Club of Chicago in 1902, was hailed, both by critics and composers, as a beautiful work of art and as an example of a new feat in musical ingenuity, namely, the daringly original way in which Mr. Lucas had contrapuntally treated the chorus, "Carol, Christians." This is worth specially remarking. Mr. Lucas treated this chorus in the form of a "passacaglia," which is a very old dance-form, in general like the Chaconne, but less joyous and usually much more contrapuntally embroidered by the eighteenth century composers who used it for instrumental, not for choral composition. The passacaglia was introduced into modern instrumental music by Brahms, who employed the form in his E minor symphony, No. 4. But it was left to a young Canadian composer, Clarence Lucas, to introduce it, as he did with daring, deft, and convincing effect, into modern choral music.

Of the rest of Mr. Lucas' music the tale may be told summarily. His organ compositions belong to the repertory of organ virtuosi and church executants. His "Meditation" in A flat, and his "Gloria" in C are especially popular in England and America, and his "Toccata," was a favorite on the programs of the late A. Guilman's Paris recitals. His Fugue in F minor is the most famous of Mr. Lucas' piano compositions. It was written for Mark Hambourg, who played it in public recital for the first time at Vienna. It was pronounced by Leschetizky to be "the best modern fugue for pianoforte." Fannie Bloomfield-Zeisler gave a like distinction to Mr. Lucas' "Valse Impromptu." His latest piano piece, "Epithalamium" (impromptu) was written for a young Canadian virtuosa, Valborg Martine Zoellner, and is marked by Mr. Lucas' characteristic qualities, namely, by melodic novelty (he is never inane or hackneyed), by dignity and learned treatment of the harmonic support, and by subtlety in embodiment of emotional nuances. His violin compositions are favorites with the virtuosi, especially his brilliant, difficult "Concertstück" (ballade, op. 40). More musical are his "Legend" and his op. 48 (five typical pieces).

As a song composer Mr. Lucas is superexcellent. Personally, if I were asked which modern song writers I would choose always to be represented on a concert program, I should choose three, the late Edward MacDowell, and two of my compatriots, Mr. Lucas and Gena Branscombe Tenney. If I were asked why, I should answer: Because the songs of these three have novel and vital melody, and are suffused with a sort of Celtic beauty or pathos and with the exquisite pain of spirit which the Germans call "Sehnsucht" as in Mr. Lucas' "Memories," "When Stars Are in the Quiet Skies," "When We Two Parted," and the lovely "Troquois Serenade." Clarence Lucas is a superb artist who will always be vital, but who will not forget duly to love beauty.

SOME LIVERPOOL PLANS.

47 Arnold Street,
Liverpool, England, September 30, 1913. }

From what can be gathered at the present moment the coming season here is going to be a very busy one. In the first place the Liverpool Philharmonic Society, our premier organization, announces twelve concerts of first class importance both from a choral and instrumental point of view, and the office of conductor will be divided between Sir Frederic Cowen, Safonoff, Busoni, Pierné, Fiedler, Harty, and Ronald.

The practice of inviting different conductors no doubt has been satisfactory on the whole, but there is of course much to be said in favor of a permanent directorship, the duties of which have been discharged with high ability by Cowen for the last fifteen years. However, the fact remains that the inexorable demands of "Anno Domini" cannot be ignored either by prince or peasant, and it is perhaps a wise decision on the part of the committee to relieve the veteran of the responsibility of presenting the twelve programs in their entirety. One thing, however, has come to pass that is a decided step in the right direction, and that is the appointment of the clever Welshman, Harry Evans, as chorusmaster in the place of H. A. Branscombe, who has held the position for some thirty years. Here again new blood will no doubt justify itself, and the transference effect is confidently expected to rejuvenate the choir physically as well as artistically. Among the novelties that will engage the attention of the choristers are Handel's "Messiah," Elgar's "Caractacus" and Harty's "Mystic Trumpeter." The last named will have been heard at the Leeds Festival before these lines appear in print. Harty is a clever musician, a skilful pianist, and his Celtic temperament has proved itself in a number of attractive works. His wife, Agnes Nicholls, is one of the foremost sopranos in our country.

The Rodewald Concert Club Committee has projected a series of ten concerts of chamber music, at which some of the principal string and other instrumental clubs will appear. But perhaps the most interesting event of the year will be the engagement of the Denhof Operatic Company for twelve nights and two matinees, when Richard Strauss' "Rosenkavalier" will be presented for the first time to Liverpool audiences. Mozart's "Magic Flute" is to be revived, and Debussy's "Pelléas and Melisande" is underlined for one performance only. Wagner's "Mastersingers," "Tristan," "Flying Dutchman," are also in the scheme, and the conductors named are Thomas Beecham and Schilling-Ziemssen, the latter highly recommended by Strauss himself. The Englishman, however, has won his spurs as a master conductor, so that the Denhof combination will no doubt create a deep impression. The fact that the prices are lower than on the occasion of the last visit ought to make matters boom more freely.

Besides the above fixtures, many fugitive affairs of more or less importance loom up, so that the unfortunate press critics appear to be in for a busy time during the season 1913-14.

W. J. BOWDEN.

Dr. Carl to Appear with People's Symphony.

Guilmant's "Marche Fantaisie" for organ and orchestra is announced among the special features of this season's People's Symphony Concerts at Carnegie Hall, New York, under the direction of Franz X. Arens. Dr. William C. Carl will preside at the organ.

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GREGOR FITELBERG,
Polish composer and conductor.



GUIDO SAMSON VON HIMMELSTJERNA,
Composer and director of the Imperial Musical
Academy in Riga.



FRANZ VON HOESSLIN,
German conductor well known in Russia.

MUSIC MAKING ALONG THE RUSSIAN BALTIC.

Interesting Symphony Concerts Help to Render
Life Pleasant for Resort Visitors—Un-
familiar Composers and Conductors.

Arbette, Deneshny 32,
Moscow, September 7, 1913.

On the shore of the Baltic Sea, Dubbeln and Majorenhof, near Priga, are small resorts patronized in the summer and fall chiefly by wealthy persons for holiday purposes. The beach is sandy and ascending, and at its crest has beautiful pine trees, which fill the air with their benefiting odors.

The administrative heads of these places, knowing that music is one of the chief means for entertaining people at a watering place, organized symphonic concerts, which have been given successfully for many years under the



MAJORENHOF, ON THE SHORE OF THE BALTIC SEA.

conductors of illustrious musicians. This season the Warsaw Philharmonic discoursed in Dubbeln. The concerts were conducted by Gregor Fitelberg, who also is a Polish composer of the modern type. His compositions reveal original gifts. He is a very skilful conductor with warm temperament and a deep insight into the works he performs. He gave exceptionally interesting performances of Polish music; among them a symphony, "Uralte Lieder," op. 10, by Karłowicz, which attracted much attention. It has three movements, "Das Lied der ewigen Sehnsucht," "Das Lied von der Liebe und dem Tode," and "Das Lied vom All." The titles indicate that the work bears a philosophical thought trend relating to the spirit of Nietzsche, who had already inspired other composers to musical creation.

"Uralte Lieder," as a whole, has been conceived with rare musicianship; while essentially modern in harmony and tone color, it is rich in poetical suggestion. What a pity that the young composer perished three years ago in an avalanche in Switzerland! Young as he was, he had

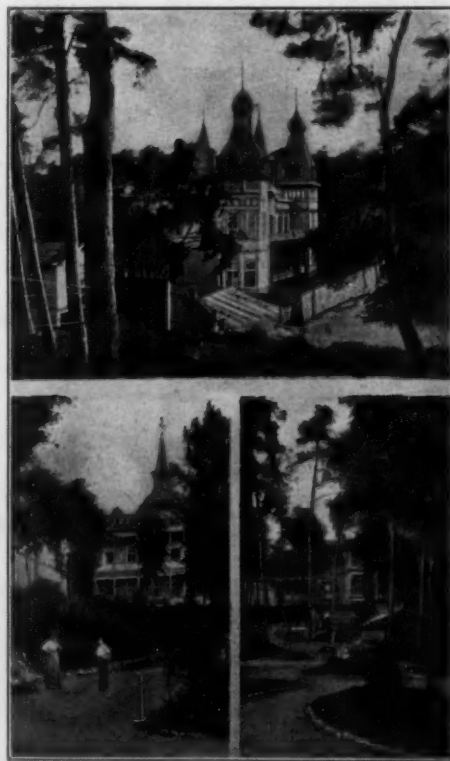
done much in the field of music. His compatriots recognized in him a force for bringing Poland to a high level of musical importance. Fitelberg conducted the symphony with profound understanding and it created a strong impression upon the audience. His programs on the whole were well chosen and included works by Brahms, Mahler, Strauss, by Russian and Polish composers, French modernists, excerpts from Wagner and Beethoven's ninth symphony—which marked the close of the season. For the past two years Gregor Fitelberg has been a conductor at the Vienna Royal Opera.

One of the most important concerts of the season in Dubbeln was that given by the Philharmonic Orchestra for its own benefit. Ydislaw Birnbaum led, and traveled from Berlin, especially to be at the head of the orchestra with which he began his larger career, and to help his musical comrades win the glory and profit which they gained on this occasion. They did Tchaikowsky's fifth and Rimsky-Korsakoff's "Scheherazade" and their performance deserves only praise.

Guido Samson von Himmelstjerna also conducted some of the symphonic concerts at Dubbeln. Nine years ago he was named director of the Imperial Musical Academy in Riga, a post which he continues to occupy, and extending the activities of this institution so far as to have a representative. The school has fifty-six instructors and 600 students. Himmelstjerna is at the same time a good composer. His piano sonata (A major) was published by H. Zimmermann and his songs and piano pieces (from op. 1 to op. 36) by R. Müller at Capetown in Africa, where he conducted symphonic concerts. In 1910 a festival was held at Riga in honor of Peter the Great. The Tsar and the imperial family were present, accompanied by a brilliant array of illustrious persons of the Court. Samson von Himmelstjerna's cantata for chorus and orchestra, dedicated to His Majesty, was performed and made a great hit. As a proof of his favor, the Tsar presented the composer with a gold cigarette case engraved with imperial armorial ensigns. At one of the concerts at Dubbeln Samson von Himmelstjerna conducted his own composition, "Oky," a negro dance, written during his stay in South Africa. It is a highly colored and very rhythmical tone-poem, based on dance themes, vivid and lively music. Then came a minuet in classical style from an unfinished symphony of his, a striking contrast to the negro music. In September he will again continue his work at the Imperial Musical Academy in Riga.

Majorenhof, the other watering resort on the shore of the Baltic Sea, has a private "Konzert-Etablissement Horn" for symphony concerts, with a select orchestra and good conductors. This summer Georg Schnéevoigt, the Finnish leader, and Franz von Hoesslin, a highly gifted German musician, conducted the concerts at Majorenhof. Georg Schnéevoigt is too well known to need discussion here. The German conductor, Franz von Hoesslin, has a

lesser reputation, for he is a very young man, but nevertheless he has already met with marked success. A pupil of Max Reger at Munich, he later conducted operas in St. Gallen, earning praise especially for Wagner's "Ring," "Lohengrin," "Tannhäuser," "Meistersinger." Then he went to Riga, where he conducted symphonic concerts last winter. He was for awhile a student of Dalcroze's rhythmical gymnastics in Hellerau, and organized courses of Dalcroze's method in Riga, which were well attended. The



VIEWS IN DUBBELN, ON THE SHORE OF THE
BALTIC SEA.

Majorenhof orchestra under his conductorship gave superb readings of Beethoven's "Eroica," Tchaikowsky's fifth symphony, etc.

Among the soloists who took part at the concerts in Dubbeln and Majorenhof were the excellent violinists, Michelangelo Piaastro, Cécile Hansen (both pupils of Professor Auer); F. Merenblum and A. Andryjewski, the cellist; E. Kochanski, professor at the Warsaw Conservatory, and first cellist of the Philharmonic Orchestra, and several gifted pianists and singers.

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White-Smith Publish Songs by William Lester.

One of the very promising of the younger composers now working in this country is William Lester, who is of English parentage, having been born in North Evington, a suburb of Leicester, England, in 1889. Here he received a thorough fundamental piano training from an aunt, well known locally as a fine pianist and organist. In 1902 the family emigrated to America, going to Keokuk, Ia., where great interest was taken in the artistic gifts of the son, especially by Jane Carey, an unusually talented pianist and fine musician. After graduating from the Keokuk High School in 1908, the young man, already an excellent pianist, sought further instruction, especially along theoretical lines, in Chicago, where he studied piano and theory with Ad. I. Brune, the composer, and organ with Wilhelm Middel-schulte, organist with the Chicago Symphony Orchestra. During the two years following he was assistant to Felix Borowski, critic of the Record-Herald, and program annotation for the Chicago Symphony Orchestra.

Later Mr. Lester gave up this work to become associated as a coach with Thomas N. MacBurney, the prominent voice teacher. His work as concert accompanist has made him very well known, and the critics have pronounced him one of the best exponents of that difficult art in the West. An accomplished organist, he is the director and organist at the Memorial Church of Christ. In the creative field he has written extensively, his works covering the range of orchestral, chamber, choral, and solo forms. Critics have praised his compositions for



WILLIAM LESTER.

their harmonic richness, individuality of ideas, and mastery of technique.

Recently Mr. Lester has placed four songs with the White-Smith Music Publishing Company, of Boston: "To Phyllis," "As a Perfume Doth Remain," "Echo Song," and "Compensation."

An Impression of David Bispham.

(By an Australian.)

Melbourne, June 26, 1913.

Mr. David Bispham is a veritable magician. He takes you into the meadows to see the grass wave and the flowers bloom; he claps you aboard a pirate ship, where drink and the devil are holding carnival; he leads you into fairyland, where sprites are dancing and elfin bells are ringing; he transports you to Scotland amidst the mist and the heather; he takes you back to the days when knight-hood was in flower, and gives you a vision of gay cavaliers and fair dames. He makes real to you the solitary Elijah, with rent garments, crying his anguish in the silent Syrian wilderness. He is as vivid in the part of the irrepressible Falstaff as in that of Anthea's lover, and while he makes you blanch with the concentrated horror of Edward or Danny Dever, he fills you with gaiety and joie de vivre by his lightsome rendering of some lilting ballad. So versatile is he and so catholic in his tastes, that he is able to present to his audience gems from the operas, oratorios, and songs of the world, and we owe him a big debt of gratitude for making us acquainted with many a lovely composition to which we should otherwise have been strangers.

Rumor had foretold great things of David Bispham. Now, as we have been told, rumor is a lying jade; and so she proved herself in this instance, for she had not told us the half!

As a form of entertainment among us, the song recital is quite a new thing—new in the sense of having been recently discovered and exploited. Now, Mr. Bispham gives a show "off his own bat," and right well doth he give it! His programs are given entirely in English; on this point the reader may find food for thought and, let us hope, for solution of a big problem. He is delightfully frank and free with his audience. He sets out, with an exordium, "Now listen! I am going to freeze your blood with terror!" and everyone's blood freezes at the word of command. Or he tells us, "I am going to sing Tom Hood's terrible 'Song of the Shirt,'" and straightway we all resolve to vote Labor tomorrow!

A compelling songster is Mr. Bispham. If another Federal election were sighted in the offing, he would prove a powerful electioneering agent. Just get him to sing a song setting forth how broad your own political views are, and how narrow are the other fellow's, and you would get elected every time!

Climbing down from generalities into particularities—and not too far into particularities, for we have no intention of following Mr. Bispham's programs note for note—we may start with the assertion that no better equipped singer has ever been heard in Australia. In fact, until he himself returns to us, "we shall not look upon his like again." It sounds a large order, but we mean what we say, and it is said not upon hearsay, but upon the evidence of our own personal senses. Even the editorial "we" has its senses, and our auditorial senses are hereby called in as evidence in favor of Mr. Bispham's claim—a claim, be it noted, which he did not make himself, but which we hereby make on his behalf. Our reasons for making this claim are that he is the possessor of a fine voice, which is under the most perfect control; that he pronounces every syllable in singing as distinctly as it would be possible to pronounce it in speaking; that he is in sympathy with every song he sings; and that, largely in consequence of these matters, he gains the sympathy of his audience.

We may get still further down to "particulars"—Mr. Bispham is the lucky possessor of a real voice, it is said to be a baritone, but it has a compass of nearly three octaves, and in our judgment is a "bass cantante." It is clear and resonant right down to its lowest depths, and sweet and beautiful in its greatest heights. To hear Mr. Bispham sing "The Two Grenadiers" is a liberal education, in a musical sense; and when he cries out, "Rattle his bones over the stones, he's only a pauper whom nobody owns," you almost wonder why somebody does not cut the throat of George V. and install O'Malley as king, with Mr. Bispham as grand vizier!

It is no wonder, then, that at the end of his recitals the people refuse to move from their seats until their shouted requests for favorites have been granted, and encore after encore given.

And now this versatile artist is to add the light opera, "The Jolly Peasant," to his repertory. We hear that he begins rehearsals for it when he returns to America, September 1, and that it will be produced early in the autumn.

Here's success to him, and may Australia's turn come next to America's to see and hear him in this new production.

Mets Studied with Bauer.

Frederick A. Mets, director of music at the Centenary Collegiate Institute, Hackettstown, N. J., has resumed his duties at that institution and began teaching again at his New York Carnegie Hall studio, Monday, October 6.

Mr. Mets, who has been abroad all summer, spent a month in study with Harold Bauer in Paris. "I found him as always, a most inspiring teacher as well as a highly cultured gentleman, with whom it was a great privilege to be associated in any way. I was much honored and interested by having Mr. Bauer show me the first drafts for his programs for his coming American tour. They are, of course, out of the beaten track and exceedingly attractive both to the professional and the general concert going public," writes Mr. Mets.

Following his month with Harold Bauer, this energetic American "relaxed" by tramping for ten days over mountains and glaciers in the Tyrol, ending with the highest mountain pass in Europe. He visited later the principal Italian cities, concluding with a five days' sojourn among the pine and orange groves of beautiful Sorrento on the Bay of Naples.

A want advertisement from a serious French journal reads: "A young person, having received an excellent education, including writing, geography, history, mathematics, dancing, music and art, would like to enter a respectable family to do washing and ironing."—Everybody's Magazine.

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CHARLESTON HEARS "ROBIN HOOD."

De Koven Opera Company Gives Excellent Performance of Favorite Work—An Emma Abbott Reminiscence—Charleston Has Many Tenors.

Charleston, S. C., October 1, 1913.

The De Koven Opera Company, with George Frothingham an old favorite here; Enrica Dilli, and other well known singers gave an excellent performance of "Robin Hood" at the Academy on Monday evening. It was refreshing to hear this opera again, and to hear it so capital-ly sung.

Perhaps it is not generally known that when Emma Abbott used to visit Charleston with her opera company, she would sometimes sing at the morning service at the Citadel Square Church. Forrest Greer, a most accomplished musician, was organist there at that time, and the crowds that went to hear the music taxed the immense edifice to the utmost. The people had a warm spot in their hearts for Emma Abbott, but even so, it was with no little surprise that they learned at the time of her death, that she had remembered the Citadel Church in her will to the amount of five thousand dollars.

A former Charlestonian, George Doscher, now of Houston, Texas, has been spending a part of his vacation here among his many friends. Incidentally Mr. Doscher has demonstrated that a man can be successful in business and still not abandon his activity in singing. His remarkable tenor voice has an appealing, manly quality and his services are much in demand wherever he is known.

Dedrich Voigt, who has already had quite a career as a tenor soloist with various traveling organizations, is also a musical enthusiast and deservedly popular. Other good tenors in the city are Mr. Means, of St. Michael's choir; Mr. Franks, of Grace Church; Mr. Loeke, of the Scotch

Presbyterian Church; Mr. Anderson, Mr. Cappleman, Mr. Litschki, Mr. Speisegger, Mr. Lee and Mr. Carter. Among the still younger set are a number of very promising voices.

A welcome and valuable tenor, a new comer to our music colony, is Horace Kerns, formerly of Norfolk, Va. and a brother of Grace Kerns soprano soloist of St. Bartholomew's Church, New York. Reared in a musical atmosphere, he has a knowledge of the best song literature.

Louise Bargman, who has returned from her vacation, having visited Asheville, Washington, and other Northern places, is again at her post at St. Michael's. Miss Bargman's voice is a clear, ringing soprano, which she uses most artistically. In addition to her talent for music, she has a fine personality, good physique, youth and ambition. She was one of the soloists at the musical service at the Citadel Square Church last Sunday evening. Her selections were Costa's "I Will Extol Thee" and Merkel's "Fifty-ninth Psalm." Her work stamps her as one of Charleston's most promising singers, and reflects great credit on her teacher, Miss Howell.

Beatrice McCue, a Busy Contralto.

Beatrice McCue, contralto, has been engaged to sing in Gaul's "Holy City" at the Broadway Presbyterian Church, New York, Sunday evening, October 12. On September 19 this popular young contralto sang at a musicale at the residence of Mrs. R. C. Penfield, Riverside Drive, New York City.

On account of the busy season before her, Miss McCue has been obliged to give up her solo position at the Agudath Jeshorim Synagogue, Eighty-sixth street, New York.

Handel's "Belshazzar," rarely given these days, had a performance recently at Alzey.

ON VOICE CULTURE.

Factors That Contribute to Success—Madame Ogden-Crane's Evening of Music at Her Studio at Carnegie Hall.

Attached is an article that appeared in a recent issue of the Commercial and Financial Times, the well known New York Wall Street journal, and which is well worth reproducing:

"It must always be borne in mind, particularly among operatic and professional aspirants, that the selection of the proper instructor whose methods are timely and important to success is vital to the successfulness of the venture.

"Authorities agree that it is absolutely necessary to avoid 'unscientific' singing, as well as incorrect instruction. The final deduction is to seek the specialist in voice culture, as one would seek the professor in any other great branch of work.

"Madame Ogden-Crane, one of the best known vocal instructors in Greater New York, demonstrates her ability as a specialist in the education of the voice. At her studio in the Carnegie Hall Building, Fifty-seventh street and Seventh avenue, during the latter part of last week, her pupils proved that so far as voice placement and enunciation are concerned the methods employed were perfect. Madame Ogden-Crane's methods may be summed up briefly as follows:

"Primarily there is a complete absence of strain, for this able voice culturist believes most firmly in the foundation of nature—that singing should be done as easily and with as little effort as ordinary speaking. It should be in effect a pleasure rather than a forced labor. Secondly, the importance of the proper voice placing is paramount, and this, and positively only this, leads to the clearest enunciation and articulation in all the languages and to natural and easy breathing. But in addition to these there must be added touches—the finishing factors that are associated with stage manner and operatic effects—deportment—and when these are mastered the way of advancement is not so difficult. Many believe, and this is even true with the professional performer who is about to take up voice culture, that the training of the vocal organisms is one of the most difficult studies; but after a lesson or two Madame Ogden-Crane soon convinces her pupils that they are mistaken and the study becomes a charming recreation.

"Madame Ogden-Crane has enjoyed a highly successful career—she does not believe in 'ugly' voices. Vocalists have such voices by defect not by nature. It is the work of the voice builder to remove the ugliness or acquired defects.

"The studio of this eminent teacher is open for the trying of voices between the hours of 12 noon and 1 p. m., Mondays and Thursday; evening trials by appointment. Every feature so necessary to the pupil in singing is advanced and every faculty that expertness and experience can bring about is brought to bear upon the work of the student."

Stars for Detroit.

The Detroit, Mich., Philharmonic Course offers the following galaxy of stars for the season 1913-1914: Ignace Paderewski, pianist, October 21; Louise Homer, contralto Metropolitan Opera Company, October 28; Nellie Melba, soprano, and Jan Kubelik, violinist, November 13; Madame Gerville-Reache, contralto, and Fritz Kreisler, violinist, December 9; the Flonzaley Quartet, January 12, 1914; Marie Rappold, soprano. Metropolitan Opera Company, Ottilie Metzger, German contralto, Franz Egenieff, German baritone, and Ugo Colombino, Italian tenor, February 10; Clara Butt, English contralto, and Kennerly Rumford, English baritone, March 26; Alma Gluck, soprano Metropolitan Opera Company, April 17.

St. Paul Very Much Alive.

A visit to the offices of the St. Paul Symphony Orchestra Association in the Pioneer Building, presided over by Business Manager Stein, revealed a busy condition of affairs. To begin with, the force of clerks there are kept on the jump answering telephones and mail orders from local and out of town patrons for the coming season. If the numerous inquiries from all over the State count for anything, the coming orchestral season promises to be one of the biggest in the history of the symphony organization.—St. Paul Dispatch.

Marie Morrissey's Aeolian Hall Concert

Marie Morrissey, contralto, will give a song recital in Aeolian Hall, New York, Thursday evening, October 30. Her program will include songs in Italian, French, German and English. The singer will be assisted by Harry M. Gilbert at the piano.

Leoncavallo's "Zaza" and Massenet's "Le Jongleur de Notre Dame" recently were given at Cracow.

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CINCINNATI IS TO HEAR MANY STARS.

Winter Artists' Series to Be Brilliant—Cincinnati Conservatory of Music and the College of Music Are Busy Institutions.

Cincinnati, Ohio, October 5, 1913.

J. Herman Thuman, concert manager, announces a brilliant array of talent for his winter Artist Series. While Mr. Thuman has been booking and managing local concerts for years, he is authority for the statement that at no time in his career has he presented such a splendid list of artists, so agreeably varied in character. Added to these desirable qualities is the fact that the concerts have been arranged about a month apart, leaving room for a breathing space, and for the booking of those eleventh hour concerts of which Cincinnati always gets a share. No more interesting attraction could have been devised for the opening of the musical season than Melba and Kubelik, who appear at Music Hall in a joint recital on October 9. After a Maggie Teyte recital at the Orpheum, November 18, come Pavlova and her new dancing partner, Nobikoff, and the Russian ballet on December 2. It is hoped the new "Orientale," with scenery and costumes designed by Bakst, will be given, but this has not been decided. However, there will be a special orchestra trained for ballet music under Mr. Stier, two or three ballets and several solo dances by Pavlova and Nobikoff. Ysaye, who was prevented from coming to this city last year by the flood, will be heard in an evening concert at Emery Auditorium, on January 17, and on February 26 Paderewski, who has not played here in the last ten years, will appear in a recital at the same place. Mr. Thuman has an unusually busy year before him. In addition to his activities in the concert field, he has taken over the Orpheum Theater, where he has established a replica of New York's Little Theater, and is also engrossed with work for the 1914 May Music Festival, of which he is business manager.

The Cincinnati Conservatory of Music Junior String Quartet, composed of Edwin Ideler, Edwin Memel, Peter Froehlich and Walter Heermann, have begun rehearsals for their regular series of ensemble evenings. The first concert, which will take place early in November, will present the following program: String Trio (Serenade), op. 8 (Beethoven); string quartet, F major (Dvorak); piano quartet (Strauss). The pianist in the Strauss number will be George A. Leighton, who has an enviable reputation as an ensemble performer. A later concert by the quartet will be devoted to works of conservatory composers. Rehearsals on Stillman-Kelley's string quartet have begun. This work of Mr. Kelley's is written in unique form and splendidly scored, and finds a frequent place on European programs. George Leighton's string quartet, pronounced by Hugo Kaun and others to be a composition of most unusual merit, will form a part of the second concert also.

The first of the series of Saturday afternoon concerts will occur October 11, in the Conservatory Recital Hall. The conservatory is doing a great work in this line, as it is doing in every branch that tends to develop the thorough musician. The conservatory has placed its graduates in positions in all sections of this country. Lack of space forbids detailed mention of all who have been placed, but a few can be noted: Bess Owenby Lowe is the head of a very successful school in Pocatello, Ida.; Laura B. Hale is in the piano department of Maryville College, Maryville, Tenn.; Alma Crowden is official accompanist of the Minneapolis Orchestra; Gladys Shailer is the head of the music department in Danville, Ky.; Effie Wilson is connected with the piano department of Marshall College, Huntington, W. Va.; Lucile Hatch is teaching at the William Woods College, Fulton, Mo.

The first chamber music concert of the season will be given at the Cincinnati Conservatory of Music, Thursday, October 6, by these members of the artist faculty: Bernard Sturm, violinist; Theodore Bohlmann, pianist, and Julius Sturm, cellist. Among the numbers to be played is the Saint-Saens sonata No. 1 in D minor for violin and piano, for which Mr. Bohlmann has written some interesting program notes.

The series of faculty events which the College of Music inaugurated two years ago will be repeated again this year, and a number of attractive programs again will be looked for by the musical people of Cincinnati. The dates have not been fully decided upon, although the first concert of the series will take place at the Odeon some time this month. Evenings of sonatas will be given by Emil Heermann and Johannes Miersch, violinists; Ignatz Argiewicz, cellist, and Miss Westfield, Louise Church and Frederick J. Hoffmann, pianists. Prominent members of the faculty

will be presented during the entire series, and the chamber concerts will be given frequently.

The Musical Circle of Greensburg, Ind., made an excellent choice in securing Romeo and Giacinto Gorno, of the College of Music faculty, to give the program in honor of Verdi's anniversary, to be celebrated in the Indiana city next Wednesday.

The engagement of Louis Victor Saar to direct the performances of "Das Thal der Liebe," at the Grand Opera House, the latter part of next week, an announcement that awakened much interest in musical circles. Mr. Saar accepted the post after the urgent request made upon him by the management of the German Theater Company, whose musical director was unavoidably detained on his way from Europe. Mr. Saar will direct all of the performances, which begin on next Thursday evening.

Madame Tecla Vigna, after a leisurely tour among the picturesque scenery of southern Europe, is back at her studio in Aeolian Hall. A large class of promising voices, including an unusually large number of tenors, are already at work with Madame Vigna, who has built up an enviable reputation as an opera coach. Some of her advanced pupils will be presented in recital later in the season.

Adolph Stadermann, teacher of organ, piano and theory, is receiving congratulations over the appointment of his talented pupil, Leo Thuis, as organist at St. George's Church in Corryville. Mr. Stadermann recently moved to Clifton, where he contemplates building a home in the near future.

Mrs. William McAlpin, whose time is about equally divided between dramatic art and voice building, has returned from the first real vacation she has taken in years. Ordinarily Mrs. McAlpin spends her summers in New York, coaching and placing pupils who are ready for light opera. This summer, with her daughter Margaret and son George, she made a tour of California, visiting Los Angeles, San Diego, Santa Barbara, San Francisco, and on up the coast to Seattle. She will open her studio here October 6.

Mary Conrey-Thuman has resumed the position she held before her marriage as soprano of Christ Church choir, upon invitation from the vestry of that church. Mrs. Thuman and Clarence Adler, pianist, will be heard in a joint recital this winter, probably about the first of February, although the date has not been decided on.

A few devotees of music were asked to the home of Mrs. Adolph Klein last week to hear Valentine Jackson, violinist, who has returned to her native city after three years' study under Alexander Fideman, in Berlin. The young violinist (she is only twenty) plays like a virtuosa already, and has aroused a great deal of interest in musical circles.

JESSIE PARTON TYREE.

Sigismund Stojowski Will Return.

The Von Ende School of Music, New York, announces that Sigismund Stojowski, the eminent Polish pianist and composer, who has just completed a concert tour through England and France, appearing in London with the London Symphony Orchestra under Arthur Nikisch, will return to New York in time to resume his teaching at the Von Ende School of Music, on Monday, October 20.

Melody.

Now summer returning
There rises the yearning
For youth's tender learning
Of passion's first sigh;
The spring's old, sweet madness,
The spring's old, wild gladness
When knowledge and sadness
Were far as the sky.
The first bird that's winging,
Of rapture is singing.
The first bud is bringing
The lure of the green
That swiftly is flying
O'er mountains and dyeing
Each valley low lying
With verdure frail sheen.
The sweet breeze that passes
Athwart the pale grasses
Sings soft of the lasses
Whose beauty was gold.
How strange the same longing
To springtime belonging
Our winter is wronging
These days we are old!

—Life.

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REHEARSALS of the New York Philharmonic
Society will begin about October 9.

ONE hundred years ago tomorrow, or on October
9, 1813, Giuseppe Verdi was born at Roncole, near
Busseto, in the Duchy of Parma, Italy. He died in
Milan, January 27, 1901.

HANS RICHTER, the retired Wagner conductor,
who now lives in Bayreuth, is being besieged with
offers from all the German opera houses to lead
"Parsifal" in 1914, but to such requests he replies
invariably: "I have burned all my batons."

PRESS notices addressed to the MUSICAL COURIER
will receive no attention unless the identity of
the sender is established; furthermore, the MUSICAL
COURIER reserves the privilege of rejecting any no-
tices or press matter, no matter from what source
received.

JAN KUBELIK is announced to give a concert at
the Hippodrome, Sunday evening, October 19.
The violinist will have the assistance of Nahan
Franko Orchestra, and not of the New York
Symphony Orchestra, as was announced erroneously
by several newspapers.

WHEN Gerald Cumberland, in a London Musical
Times article, accuses Strauss of charlatanism, one
is led to reflect that the world is the poorer for not
having more such charlatans as the composer of
"Salome," "Don Quixote," "Zarathustra," "Death
and Apotheosis" and dozens of wonderful songs.

IN regard to the foolish and utterly unfounded
statement going the rounds of the press that six
hundred million dollars is spent annually in this
country for music, we would say that we have made
a careful computation of the facts in the case and
find the correct figure to be not six hundred million
dollars, but six hundred billion dollars, of which
five hundred and fifty billion dollars and forty-eight
cents goes to the musical journals.

EARLY fall promises no lack of stirring musical
events, for among other things, Madame Melba's
New York concert is to take place at Carnegie
Hall, Tuesday afternoon, October 21, and Harold
Bauer's first recital this season in our city will be
given in Aeolian Hall on Saturday afternoon, Oc-
tober 25. The pianist's program will consist of
three Beethoven sonatas and three works from
Bach's "Well Tempered Clavichord."

CINCINNATI'S Symphony Orchestra Association
announces an interesting array of soloists and works
to be performed for the season of 1913-14. The
artists selected to appear with the orchestra are of
the highest rank, among them being Fritz Kreisler,
Carl Flesch, Julia Culp, Harold Bauer, Josef Hof-
mann, Madame Carreño, etc. In addition to these,
Dr. Ernst Kunwald, Emil Heermann, concertmas-
ter, and Julius Sturm, principal cellist, also will ap-
pear as soloists. The season is to open with a Wag-
ner centenary program for the first pair of concerts,
November 14 and 15. In all twelve pair of con-
certs will be given. The symphony season closes
with the concerts scheduled for April 3 and 4. A
partial list of the orchestral works to be performed
includes Beethoven's second, fourth, fifth and eighth
symphonies; "Leonore II Overture"; Berlioz's "Ro-
meo and Juliet" and overture "Benvenuto Cellini";
Brahms' second and fourth symphonies; Bruck-
ner's symphony No. 3, D minor; Debussy's prelude
"L'Après midi d'une Faune"; Foote's "Four Char-
acteristic Pieces"; Handel's "Concerto Grosso," No.
10, D minor; Haydn's symphony No. 2, D major;
Korngold's "Schauspiel Overture"; Liszt's "Ma-
zeppa" and rhapsodie in F minor; Mendelssohn's
"Scotch" symphony and overture "Meerestille und
Glückliche Fahrt"; Mozart's symphony No. 40, G

minor, and symphony No. 39, E flat major; Schu-
bert's symphony in C major; Schumann's fourth
symphony and overture "Genoveva"; Smetana's
overture "Verkaufte Braut"; Strauss' "Till Eulen-
piegel" and "Death and Transfiguration"; Tschai-
kovsky's fifth symphony and variations from G ma-
jor suite and Wagner's overtures, "Meistersinger,"
"Rienzi," "Faust," "Parsifal," funeral march from
"Götterdämmerung," and bacchanale (Venusberg)
from "Tannhäuser."

PADEREWSKI is due to arrive in New York from
Europe as the MUSICAL COURIER goes to press.
With the pianist come his wife and his English
manager, L. G. Sharpe. Paderewski is to have only
a few days' rest before he starts on a tour which
will cover the entire country, and embrace approx-
imately eighty concerts before the end of April,
keeping him in the East until the first of January,
when he leaves for the Pacific Coast. Among his
special engagements are a number of appearances
with the Boston Symphony Orchestra and one in
Philadelphia with the Philadelphia Orchestra. The
actual beginning of the Paderewski tour is at
Trenton, New Jersey, Monday, October 13. The
following evening he will play in Jersey City, and
his first New York recital will be given in Aeolian
Hall, Saturday afternoon, October 18.

ACCORDING to latest accounts, Oscar Hammer-
stein intends to give opera in English several nights
each week during the year, in his new theater, at
prices ranging from twenty-five cents to two dollars.
He hopes to open the house November 17 or 24.
The regular performances in French and Italian
will cost from \$1 to \$5. The opening opera is to be
"Romeo et Juliette" (with Bianca Bellincioni), and
the first work in English may be "Otello," with the
American tenor, William Castelman. Other singers
in the English branch of the company include Or-
ville Harrold, Edward Johnson, Marcus Kellerman,
Henry Weldon, Mark Fellows, Diaz Seamon, Alice
Gentle, Frieda Baker, Marie Billing, Jenny Arm-
strong, Augusta Doris and Nina Morgana. Baroni,
Masson, Merola and Zuro, the conductors of the
regular season, will also conduct in the English
series.

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MUSICAL COURIER COMPANY,

per ALVIN L. SCHMOEGER,
Treasurer and Business Manager.

Sworn to and subscribed before me this Twenty-sixth day of
September, 1913.

[SEAL]

SPENCER T. DATOGA,

Notary Public, No. 119, N. Y. C.

(My commission expires March 30, 1914.)

PARMA HONORS VERDI WITH SPLENDID FESTIVAL

H. O. Osgood Travels from Paris to Parma to Report Celebration—Excellent Performances—Enthusiasm Rife Also for Maestro Campanini—Surprisingly Good Orchestra at Parma—Bonci Scores Triumphantly.

Albergo Croce Bianca,
Parma, Italy, September 22, 1913.

This is a city of almost fifty thousand inhabitants. Presumably it has a mayor and the usual other important officials and distinguished citizens; but of one thing I am sure—it has a king, at least at the present time, and that same king is no other than Maestro Cleofonte Campanini. The whole city belongs to him; he is idolized, he is almost worshipped. Anybody must have heard the frenzied ovation, the thousand shouts of "Maestro! maestro!" the thunder of applause from pit, boxes and gallery last night after the unsurpassable climax of the second act of "Aida," to realize just what love and admiration the Parmesans have for their distinguished fellow citizen and maestro. Campanini owns the city and the city owns Campanini, too, and is proud of it; with reason, as well, for certainly no other city of its size in this world has ever heard the quality of opera which the maestro is giving his native Parma in the magnificent performances of the Verdi Festival which is now going on and which will conclude on October 11 with a performance of the "Manzoni Requiem," to take place in the historically famous Teatro Farnese, erected in the early part of the seventeenth century and having room for nearly five thousand persons.

The festival began on September 6 with a performance of the first opera which Verdi wrote, "Oberto, Conte di San Bonifacio," first produced at Milan in 1839, when the composer was twenty-six years of age. The revival was cast as follows:

Cuinza.....Nina Frascani
Riccardo.....Italo Custalli
Oberto.....Angelo Masini Pieralli
Leonora.....Rosa Raisa
Imelda.....Ilde Simoni

"Oberto" was repeated on September 8, and then was followed by "Nabucco," another early opera, dating from 1842, which was given September 10 and 13 with the following cast:

Nabucco.....Giuseppe Bellantoni
Ismaele.....Roberto Lassalle
Zaccaria.....Nazareno de Angelis

Abigaille.....Giannina Russ
Feneno.....Nini Frascani
Il Gran Sacerdote.....Ernesto Liani

I am sorry I did not hear the splendid productions of these two historically interesting operas, given with that finish and thorough attention to detail so characteristic of all Campanini's work. Both of them were highly and unanimously praised by

Amelia.....Giannina Russ
Ulrica.....Ida Bergamasco
Oscar.....Maggie Teyte

And down in front of the stage—Cleofonte Campanini and over ninety splendid musicians, most of them found right in this little city, forming an orchestra which puts such a band as, for instance, the Royal Orchestra at Munich—which I have been used to hearing for the last several years—absolutely in the shade. The brilliance, verve, dash and precision of this whole orchestra—and especially of the string band—is really remarkable. I suppose you Americans who are used to Campanini's orchestras take that sort of things as a matter of course now, but it was a thing of joy for me to hear a real snappy orchestra once more. And the chorus, too, is a fine collection of voices—more particularly the men—all recruited from among the working classes of the city and drilled into an extremely effective choral body at those famous all day rehearsals of the indefatigable maestro and his chorus masters, Ferruccio Cusinatti and Eraclio Gerbella.

Now having reversed the usual process by looking out for orchestra and chorus first, let us turn our attention to the principals. It was a tremendous personal triumph for Alessandro Bonci, who in the role of Riccardo was at his very best. A truly remarkable piece of work. His voice, which seems to have gained, even in volume, was in beautiful condition, and all the world knows that he is and always has been absolute past master of every single thing that pertains to the art of singing. It is certainly not necessary to go into details regarding the work of this unrivalled vocal artist, nor is it necessary to mention the encores

which were repeatedly forced by the tremendous applause and excited cries of the audience. Emilio Bione, the Renato of the cast, is a remarkably fine young baritone—exceptionally fine, in fact, and bound with a little more stage experience to take his place immediately with such men as Ruffo, Sammarco, Marcoux and Amato. His aria in the



Photograph by Underwood & Underwood, New York.

VERDI'S TOMB.

Crypt containing the body of Verdi in the Verdi Museum in the Home for Poor and Aged Musicians, endowed by the composer in Milan. The famous mosaic by Fogliaghi is seen directly over it.

the Italian press. But I was able to leave Paris only in time to get here for the second performance of "Un Ballo in Maschera" last Saturday evening. And it was worth while coming all the way from Paris for it. Here is the cast:

Riccardo.....Alessandro Bonci
Renato.....Emilio Bione

last act called forth a spontaneous outburst of applause.

I have already praised chorus and orchestra, and it only remains to add that the stage management was satisfactory and the mise en scene, which so often leaves much to be desired in Italy, was very



TITTA RUFFO.

excellent. All in all, it was a performance which it is possible to equal only on one or two stages of the world and which can be surpassed on none.

This was the cast of "Aida":

Il Re Ernesto Liani
Amneris Nini Frascani
Aida Carolina White
Radames Giovanni Martinelli
Amonasro Bellantoni

I have already referred to the tremendous ovation which rewarded Maestro Campanini's superb lead-



Photo copyrighted by Matzene, Chicago, Ill.
CLEOFONTE CAMPANINI.

ership of "Aida"—such remarkable working up of climaxes it has never been my good fortune to hear before—and his triumph was fairly shared in by his two leading artists, Carolina White as Aida and the brilliant young Italian tenor, Giovanni Martinelli, who is to make his American debut under Campanini on the opening night of the season at Philadelphia, November 3, as Cavaradossi in

"Tosca" (in which he made a brilliant success in London), a role I certainly hope to hear him do later.

Madame White made an unqualified success, although it was her debut in the part. A little nervous at the beginning—and no wonder before the audience of Parmesans, one of the most particular and exacting in the world—she reserved her full powers for the Nile scene, where, with Martinelli, she swept everything before her. The wonderful duet in the final scene was also an absolute triumph for the two singers. Madame White makes a beautiful appearance as Aida, and her singing was beyond criticism. The clear, pure upper tones of her voice rang out over the orchestra with an irresistible effect which fairly brought the audience to its feet. Her acting, too, was excellent indeed. It



ELEONORA DE CISNEROS.

was a pleasure to see an American singer measuring up to the very exacting standard of the Italian ensemble which surrounded her.

Giovanni Martinelli is only twenty-five years old, yet there are not more than two other tenors on the stage today who can sing Radames as well as he did last evening. He is distinctly a man with a future—a strong, vibrant, sympathetic voice and almost perfect vocalization—and I predict a big success for him in America. The extremely difficult duet of the last scene, with its constantly repeated and very awkward (vocally speaking) skip of a major seventh, was done by him and Madame White with consummate art.

Nini Frascani, the possessor of an excellent mezzo-soprano voice, a fine singer and a thoroughly capable actress, left nothing to be desired as Amneris and fairly shared in the honors of the evening.

No need to praise Campanini. I can only testify that I myself, though present as the "carping critic," was one of the hundreds who stood up

shouting "Maestro, maestro!" and clapping their hands sore, until the conductor, surrounded by his artists, had come out time and again at the end—it was after one o'clock in the morning—to acknowledge the plaudits! The minor principals, orchestra, chorus, scenery, stage management, all were ex-



MARIO SAMMARCO.

cellent. The Parmesans are lucky to see opera like that in their little home city. One could not ask for a better all round "Aida" performance.

And I must not forget to mention the charming little prima ballerina, Rosina Galli, whose splendid solo dance in the triumph scene won a hearty round of applause all for itself.

The next opera to be presented is "Don Carlos," written especially for the Paris Exhibition of 1867 and now seldom seen, which will be given Septem-



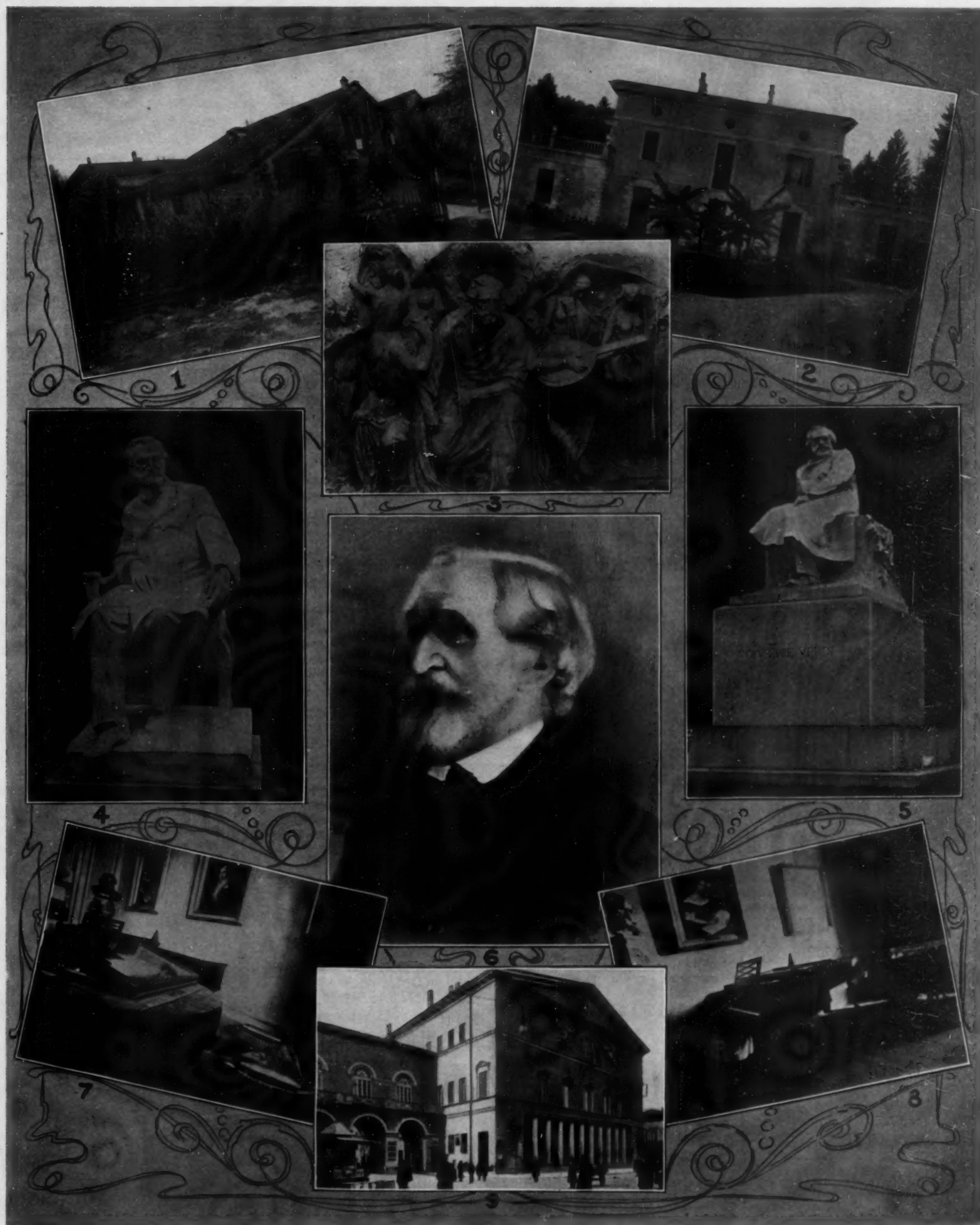
CAROLINA WHITE.

ber 27 for the first time with a cast which speaks for itself:

Don Carlos Bassi
Rodrigo Tita Ruffo
La principessa Eboli Eleonora de Cisneros
Elisabetta Russ

This will be followed by "Falstaff" on October 1, with that unapproachable artist, Mario Sammarco, in the title role. On October 5 Maestro Cam-

SOME INTERESTING VERDIANA.



Photos 1, 2, 3, 4 and 5 by Leipziger Presse-Büro, Leipzig-Schleuswig. Photos 7 and 8 by Underwood & Underwood, New York.

- (1) VERDI'S BIRTHPLACE AT RONCOLE.
 (2) VERDI MONUMENT AT TRIESTE.
 (3) RELIEF OF VERDI MONUMENT AT MILAN.
 (4) VERDI MONUMENT AT MILAN.
 (5) GIUSEPPE VERDI.
 (6) TEATRO REGIO AT PARMA.
 (7) DESK AT WHICH VERDI WORKED, SHOWING HIS PENS AND PAPER. IT IS IN THE MUSEUM AT MILAN.
 (8) LAST PIANO OWNED BY VERDI AND THE ONE WHICH HE USED WHEN COMPOSING "OTELLO" IN 1887. THIS INSTRUMENT IS IN THE MILAN MUSEUM.
 (9) VERDI'S VILLA AT SANT' AGATA.

panini's new theater, Teatro Reinach, which has been entirely rebuilt inside, will be opened with "Rigoletto," with Titta Ruffo. Verily, the Parmesans are having a festival in the fullest sense of the word.

I shall remain here to write up the "Don Carlos," and in the meantime will send you a letter all about



Photo by Dover Street Studios, London.
GIOVANNI MARTINELLI,
Who sang Radames in "Aida" at Verdi Celebration in Parma.

this very interesting old city and about its little neighbor, Busetto, the town which claims Verdi for its own.

For those managers who are in doubt about the legality of Sunday night concerts in New York, the section of the ordinance covering such events is reprinted herewith:

It shall not be lawful to exhibit on the first day of the week, commonly called Sunday, to the public, in any building, garden grounds, concert room, or other room or place within the City of New York, the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, whistling, boxing (with or without gloves), sparring contests, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers. Provided, however, that nothing herein contained shall be deemed to prohibit at any such place or places on the first day of the week, commonly called Sunday, sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing, provided that such above mentioned entertainments shall be given in such a manner as not to disturb the public peace, or amount to a serious interruption of the repose and religious liberty of the community. Any person wilfully offending against the provisions of this section, and every person knowingly aiding in such exhibitions, except as herein provided, . . . shall be subject to a penalty of five hundred dollars, which penalty the corporation counsel of said city is hereby authorized, in the name of the City of New York, to prosecute, sue for and recover. . .

Nevertheless and notwithstanding, we have seen policemen in uniform look on unmolestedly on Sundays at every one of the forms of entertainment mentioned in the foregoing. Just as we asked recently, "Is a contract a contract?" we now inquire, "When is a law a law?"

NOTICE is given out that the suit brought by the Metropolitan Opera Company against Oscar and Arthur Hammerstein will be tried on October 15. In a preliminary hearing held before Justice Pendleton, in the Supreme Court, on Monday of this week, the Metropolitan demurred to the answer of the Hammersteins and categorically denied their assertions.

ON VERDI.

Very few composers can survive their centenary celebrations. Whatever interest may have remained in their works is nearly always exhausted in the forced enthusiasm of a festival revival which is given, not because the works are worthy of a festival, but because the composers happened to be born exactly so many years ago, according to the time measurements of our modified Julian calendar.

A centenary celebration is often like the raking up of a smoldering fire; the embers glow a little brighter for a time, but the sequence is dust and ashes.

The world is now celebrating the birth of Verdi. We are surfeited with lists of operas, dates of first performances, biographical details of struggles and successes, sociological considerations of the conditions under which Verdi worked, phrenological data on the contours of his skull, physiognomic reflections on his melancholic, drooping nose, and physiological dissertations on the color of his eyes and texture of his hair, together with a plentiful supply of insubstantial speculation about what Verdi might have been if that which happened had not happened and if that which did not occur had actually taken place.

But a whole British Museum library of forty-five miles of books will not help us to understand the real Verdi, the real Wagner, the real Brahms and Beethoven. It is altogether unimportant except from an historical point of view whether Verdi was born in 1813 or in 1818. When we go into a garden to look for fruit we are not satisfied to learn from the gardener that the seed was planted on a certain date in a certain soil, that the leaves and stems, buds and flowers, appeared at specified times and under peculiar conditions. Unless we get the fruit we are dissatisfied. But if the gardener asks us why each fruit has its own distinguishing flavor we must confess our inability to enlighten him. Nor can we tell why Verdi is Verdi. We cannot explain why the music of Verdi has characteristics of its own which differentiate it from other music. If there are those who find delight in learning that Rossini wrote his masterpiece of serious music, "William Tell," at the age of thirty-seven, spending nearly forty succeeding years in idleness, whereas Verdi filled his life with work and waited till he was eighty to complete his masterpiece of comedy, "Falstaff," they are welcome to their pastime. They will be no nearer knowing why Rossini and Verdi were men of genius.

But though we cannot explain the genius of these men we can ask the question: "Will their music live?"

Most of the music of Rossini has already been thrown overboard.

A half century ago the journalists of the period placed Rossini on the list with Mozart and Beethoven. His name is no longer there, though he is twenty-two years later in birth than Beethoven. He had an enormous following in his early life because he turned his unquestioned genius to the music then in vogue and followed the fashion. Beethoven sought only musical truth and the highest artistic expression irrespective of ephemeral applause. He lives; Rossini is dead as a musical influence.

Now the question naturally arises: "Will the music of Verdi live?"

We cannot tell, but we certainly see no signs of a waning popularity. Verdi was wise where Rossini was foolish. He was not content to bask in the sunbeams of popular adulation. Having won the ear and heart of the great uncultured public he proceeded step by step to lead his public up the gentler slopes of Parnassus. If he had given the Italians of 1843 his "Otello" of 1887 he would have been hissed out of existence. And if he had given the

public of 1887 his "I Lombardi" of 1843 the world would have tapped its forehead, sighed and regretted that the poor old man had lost his mind and was a tottering imbecile.

It is plain that a powerful influence has been at work raising the Italian operatic taste. Rossini did not improve the operatic taste of his countrymen; he flattered it. It was left to Verdi, more than to all other Italian composers, to effect this change. He has not yet been superseded. Puccini may have equaled him at times, but it must not be forgotten that Puccini writes for a public which has been raised by Verdi. He has led no Rossini public up to the present heights of Italian opera at its best.

Verdi, moreover, is a composer of operatic music pure and simple. He was no Richard Wagner to drag stage machinery onto the misty peaks of Norseland mountains and under the waters of magical rivers. His characters do not dream in elfland, soar on wyvern horses, and read the secrets of the birds. His orchestra does not tell the story while his human pigmy actors strive to be gods and heroes, water nymphs and queens of Walhalla. Verdi wrote for the human voice, which he understood and respected. He made his orchestral accompaniments symphonic, but subservient to the voice, in contradistinction to Wagner, who let the singer get along as best he could whenever the towering orchestral passion swept everything before it.

And, above all things, in his later works, Verdi sought dramatic truth and the highest musical art expression. He followed no fashion but musical beauty and acknowledged no limitations but dramatic propriety.

For these reasons we believe that the art of Verdi will not soon be out of date. He is at present not only the most influential composer of Italian opera, but the greatest purely operatic composer now before the public. His influence is alive; not merely are his operas sung. There are composers yet unborn who will learn from Verdi how to write for the voice and to compose for the stage. So long as a composer exerts such an influence he is not



Photo by Varischi & Artico, Milan.
ALESSANDRO BONCI,
As Riccardo in "Un Ballo in Maschera."

dead. Bach is a living force today, though few of his works find their way to the concert program. Wagner's harmonies and orchestrations have all their potency, though his music dramas have but little influence now on dramatists. Verdi's influence is such that if a program should be made up of all the popular and best examples of Bellini, Scarlatti, Corelli, Leoncavallo, Palestrina, Spontini,

Rossini, Donizetti, Cherubini, Monteverdi, Puccini, Mascagni and Verdi, not one of the young composers present would be influenced to follow any style but that of the later Verdi. It matters little whether a vocalist here and there chooses one of Rossini's florid arias or not. The old fashioned aria may give pleasure and receive applause, but it will not influence the development and progress of music in the least. And it is because Verdi has made his music so dramatically true to the text and so effective for the voice at the same time that we believe he will remain a living influence for many a year to come.

CHICAGO OPERA ROSTER.

Among the new artists who will appear with the Chicago Opera this season are Florence Macbeth (a native of St. Paul), a young colorature soprano; Rosa Raisa, dramatic soprano, who made her operatic debut in Parma recently at the Verdi centenary; Marta Dorda, a soprano who has sung several years at Hamburg; Beatrice Wheeler, an American contralto; Serena van Gordon, of Cincinnati, and Amy Evans, an English soprano from Covent Garden.

The new tenors to be heard with the company are Alessandro Bonci, Giovanni Martinelli, Lucien Muratore and Ralph Errolle, a young American, and Amadeo Bassi.

Among others new to the Chicago Opera are Francesco Federici, an Italian baritone; Allen Hinckley, the noted basso; Lina Cavalieri, and Vanni Marcoux, who created such a sensation last season in Boston. He has been engaged for special performances and to sing his unsurpassable role of Don Quichotte in the opera of that name.

Some of the favorites who have been retained in the company are Mary Garden, Jane Osborn-Hannah, Mabel Riegelman, Minnie Saltzman-Stevens, Julia Claussen, Carolina White, Alice Zeppilli, Louise Berat, Ruby Heyl, Margaret Keyes, Leon Campagnola, Charles Dalmores, Francesco Daddi, Aristodemo Giorgini, Emilio Venturini, Edmond Warnery, George Hamlin, Armand Crabbé, Giovanni Polese, Clarence Whitehill, Titta Ruffo, Henri Scott, Vittorio Trevisan, Gustav Huberdeau, Constantin Nicolay, etc.

BAYREUTH PROGRAM.

Bayreuth's 1914 program includes seven performances of "Parsifal," ten of the "Ring" dramas, and five of "The Flying Dutchman," on alternate dates in July and August, beginning July 1 and ending August 20. Reserved seats will cost \$6.25 apiece. The management announces: "To avoid speculation the seats will be sold exclusively by the festival management, and the distribution of places will begin in March, 1914; but, with the exception of 'Parsifal,' reservations can be made immediately by letter or telegraph. 'Parsifal' reservations will be accepted only after the middle of February, and any applications sent in prior to that date will not be noticed. The management will again try to enforce its autocratic rule of refusing admittance to seatholders who have not obtained tickets direct, but have bought them from third parties. Purchasers, when getting tickets from the management, will be required to sign a covenant, agreeing to pay a fine of \$12.50 for every ticket resold without the approval of the management."

From Madrid comes the news that, in an interview with the famous baritone, Titta Ruffo, he declared: "In five years from now, when I shall be forty, I will retire from the operatic stage and become a tragedian. That always was my ambition, and is the desire of my heart."

LET THE PUBLIC ACT.

On another page will be found an article by Mrs. Jason Walker, of the National Federation of Music Clubs, regarding the MUSICAL COURIER opera libretto prize competition, and an editorial note on the same subject from the Spokane Spokesman.

Mrs. Walker suggests that we are inconsistent in decrying prize competitions in one place and offering a prize ourselves in another. But there is nothing inconsistent in our attitude. We wish to do all in our power to aid the cause of American music, and we see no means of meeting the immediate need except by the offer of a prize. At the same time we always have believed, and do still believe, that

LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, the Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such a work is relatively short, the librettos to be submitted for the Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that the Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

pressure upon managers of orchestras and operas by their subscribers, financial supporters and backers, to have American works examined and performed under the ordinary royalty system would further the cause of American composition more than all the prizes in the world. Let the members of the N. F. M. C. refuse unanimously to support, subscribe to or even attend the performances of any concert or operatic organization which does not at least freely examine works by American composers, and there would soon be no more talk or need of prize competitions; for any composer worthy of the name will produce whether he is supported or not. What we need in America is not increased production on the part of our composers, but increased opportunities for performance.

Does the National Federation of Music Clubs know that the managers and directors of our Ameri-

can orchestras and operas refuse flatly to examine manuscript works by musicians who are unknown to them, and that these same managers are as difficult to approach, unless one has an introduction or a "pull," as the Czar of all the Russias? And why is that? Simply because any change of their attitude towards the American composer would make no difference whatever in the box office receipts. The American composer has not as yet succeeded in obtaining the active backing of the public.

The public sighs mournfully when this neglect is alluded to, and regrets that the works of the American composer are not more frequently performed, but it supports the concert or the opera notwithstanding, and takes it for granted that the works of the American composer are omitted from the program because they are bad, never taking the trouble to inquire whether such works as are submitted ever have been sympathetically examined or whether the American composer has received any encouragement to submit his works. As a matter of fact the American composer, even when he is more or less known, takes it for granted that his works will not be performed, and probably not even examined, even if he submits them.

Possibly these various prize competitions will open the gate a little and give the American composer a chance to squeeze in. We hope so, at all events. But we still believe that the concerted and insistent demand of those who support music in America, and those who buy tickets, for frequent performance of works by Americans, would bring about the same result just as quickly and in a more healthy manner.

It is interesting and encouraging to note that the managers of the Paterson, N. J., festival declare their willingness to examine compositions by American composers with the intention of performing any of them that are found worthy. It will be very interesting to learn what the result of this offer is. Certainly an offer of this kind is in many ways better than the institution of a prize competition, for many composers will submit their work to a manager if there is any hope of having it performed who would not think of entering into a prize competition. For, it must be acknowledged, many artists have a feeling that there is something childlike in any prize offer, something very like similar offers in school. And there is also a strong feeling against the air of secrecy in such competitions, especially in the idea of sending in one's work anonymously.

No doubt a large number of compositions will be sent to the managers of the Paterson festival, and it is most sincerely to be hoped that some of them will be found worthy of performance. The strange part of it is that any such offer should be necessary. Is it not surprising that our composers and their compositions are not known so that a selection could be made without the necessity of this offer of manuscripts? Surely nothing could speak more loudly for the utter lack of general interest in our native composers and their efforts. We certainly cannot approve of bolstering up bad works simply because they happen to be composed by native Americans. That is the French method and does nothing but harm. But we do firmly believe that there are some good works by American composers which would need no bolstering could they but once be heard and could the audience really control the programs of our concert organizations.

As has already been pointed out in these columns, songs by American composers are appearing with more and more frequency upon the programs of song recitals, both by American and foreign singers. But the singer is in closer touch with his or her audience than the orchestral conductor ever can be. Applause at symphony concerts always is more or less perfunctory except for occasional short pieces of a semipopular character or for the soloist. You cannot tell how much the audience enjoys a

symphony by the amount of applause which is accorded it. Mozart, Haydn, Beethoven, Brahms, Strauss, Tchaikowsky, etc., get just about the same amount of applause from the average audience. As for the statement of the management of a certain London orchestra that the attendance falls off whenever a work by an Englishman (or was it any novelty?) is announced for performance, that simply proves that the audiences are lacking in curiosity, which is a common fault the world over. It does not prove that a new work, if persistently played, would not ultimately find favor, and, as a matter of fact, conductors do introduce novelties which gradually cease to be novelties and become acceptable to the public.

But conductors, in this matter, follow their own instincts and sympathies, and force upon the public what they think the public ought to accept. In many cases conductors simply play the works of some personal friend where no mere stranger would have the least chance of having his work performed. That is the truth of the matter, and it is very human, but very bad for art.

This sort of thing is unfortunate, but no doubt inevitable. The question remains, however, whether, even if compositions by Americans were easily accepted and frequently played, we would have any large number of really valuable works? We have always assumed that we would. We have taken it for granted that the American composer is worthy and that he is unjustly neglected. But is this really the case? Statistics would certainly be very valuable in this matter, and it seems as if this suggestion of the Paterson Festival management might bring out some such statistics. It is to be hoped that the management will publish its findings, will tell us how many works were received, and how many of them were utterly bad.

OPERATIC ARRIVALS.

Among the forces of the Chicago Opera, due to arrive in New York soon on the Kronprinz Wilhelm, are Cleofonte Campanini, Rosa Raisa (Polish dramatic soprano), Carolina White, Alice Zepilli, the premiere danseuse Rosina Galli and Gustav Huberdeau. The new operas acquired by Maestro Campanini and for which he has the exclusive producing rights in America are "Don Quichotte" and "Monna Vanna," both of which will be heard when the company plays in New York. Leoncavallo's "Zingari," and "Cassandra," by Vittorio Gnechi, will be given during the season for the first time in America, as well as "Cristoforo Colombo," by Franchetti. The revivals are to comprise "Girl of the Golden West," "Fedora," "Somnambula," "Manon," "Linda," etc. Maestro Campanini will conduct three special performances of "Parsifal" during the season. Giuseppe Sturani, formerly of the Metropolitan, has been engaged to assist Campanini, who will wield the baton as often as possible in connection with his duties as impresario.

LOS ANGELES SYMPHONY.

For the next five months the regular concerts of the Los Angeles Symphony Orchestra will occur on Saturday nights, each preceded by a matinee concert on the day before. The first pair of concerts is slated for November 14 and 15. The others are to follow December 26 and 27, January 23 and 24, February 6 and 7, February 20 and 21, March 6 and 7, March 20 and 21 and April 3 and 4. The program for the first concert will include Beethoven's "Die Weihe des Hauses," Schubert's "Unfinished" symphony, Sibelius' "Scenes Historiques" (first time in America), and Wagner's "Meistersinger" prelude.

HAVE you ever thought of the relationship binding the heroes of the Wagner "Ring"? For instance, Siegfried, the son of a brother and a sister,

is in reality the son of his uncle and the nephew of his mother; being Brünhilde's husband, who, like him, is the issue of the king of the gods, he also is really his wife's nephew and his own uncle and nephew. Besides he is a son-in-law of his grandfather, Wotan, and brother-in-law of his aunt, Sieglinde, who is also his mother, etc., etc.

AT THE METROPOLITAN OPERA.

An advance prospectus of the Metropolitan Opera House publishes some of the plans of Giulio Gatti-Casazza, its manager, for the sixth season of grand opera under his direction in that institution.

This winter's performances will begin November 17, 1913, and end April 25, 1914, covering a period of twenty-three weeks. In his conduct of the Metropolitan, Signor Gatti-Casazza is to have the aid of a board of directors consisting of Otto H. Kahn (chairman), Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, T. DeWitt Cuyler, Robert Goellet, Eliot Gregory, Frank Gray Griswold, Eben D. Jordan, Clarence H. Mackay, Edward T. Stotesbury, W. K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop.

Novelties to be heard are "Julien," "Der Rosenkavalier," "L'Amore Medico" (Wolf-Ferrari), "Madeleine" (Herbert) and "L'Amore dei tre Re." "Parsifal" and the "Ring" cycle, as usual, will have special performances. The Chicago Opera is slated for four appearances on Tuesday nights, the dates to be announced later.

Arturo Toscanini, Alfred Hertz and Giorgio Polacco remain as conductors.

Aside from the novelties aforementioned, the Metropolitan intends to select its repertory from these works: "Versiegelt," "Cyrano," "Don Pasquale," "Lucia," "Marta," "Faust," "Orfeo," "Armide," "Hansel and Gretel," "Königskinder," "Pagliacci," "Cavalleria," "Huguenots," "Manon," "Werther," "Boris Godunoff," "Marriage of Figaro," "Magic Flute," "Tales of Hoffmann," "Gioconda," "Bohème," "Butterfly," "Manon Lescaut," "Tosca," "Girl of the Golden West," "Barbiere di Siviglia," "The Bartered Bride," "Aida," "Otello," "Rigoletto," "Traviata," "Trovatore," "Falstaff," "Der Fliegende Holländer," "Lohengrin," "Tannhäuser," "Tristan und Isolde," "Meistersinger," "Parsifal," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Il Segreto di Susanna," "Le Donne Curiose," "Carmen," "Mefistofele," "Tell," "Samson et Dalila," "Un Ballo in Maschera" and the ballets "Coppelia" and "Javotte" (Saint-Saëns).

The Metropolitan Opera House roll of artists, arranged alphabetically, is reproduced here exactly as it appears in the prospectus:

Soprani—Frances Alda, Bella Alten, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadschi, Frieda Hempel, Ethel Parks, Bernice de Pasquali, Marie Rappold, Lenora Sparkes and Rosina Van Dyck.

Mezzo-Soprani and Contralti—Emma Borniggia, Sophie Breslau (new), Maria Duchêne, Lillian Eubank (new), Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer, Margarete Ober (new) and Lila Robeson.

Tenori—Paul Althouse, Pietro Audisio, Angelo Badà, Julius Bayer, Rudolf Berger (new), Carl Burrian, Enrico Caruso, Austin Hughes, Carl Jörn, Riccardo Martin, Giovanni Martinelli (new), Luigi Marini (new), Lambert Murphy, Albert Reiss, Jacques Urlus.

Baritoni—Pasquale Amato, Bernard Bégue, Dinh Gilly, Otto Goritz, Robert Leonhardt (new), Vincenzo Reschiglian, Carl Schlegel (new), Antonio Scotti and Hermann Weil.

Bassi—Paolo Ananian, Carl Braun, Adamo Didur, Putnam Griswold, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Léon Rother, Basil

Ruysdael, Andrea de Segurola and Herbert Witherspoon.

Also occasional appearances of Alice Nielsen, soprano; Maria Claessens, contralto, and Edoardo Ferrari-Fontana, of the Boston Opera Company; and Julia Claussen, contralto, and Clarence Whitehill, baritone, of the Chicago Grand Opera Company.

STYLE VERDIAN.

In an article on Verdi, the London Pall Mall Gazette finds that his works contain "poverty of instrumentation, lack of interest in accompaniment, failure to make the most of the dramatic moments, absurdities in the text, etc. . . . and yet when the test of warm, heartfelt melody is applied, the operas immediately justify their existence. . . . Of course, it is not to be denied that, particularly in the earlier operas, the Verdi melody often has a style which irritates by reason of its obvious and commonplace outline." However, as Verdi wrote some later operas, too, he should not be judged solely by the earlier ones. In "Aida," "Otello" and "Falstaff" we defy the Pall Mall Gazette writer to discover any "poverty of instrumentation, lack of interest in accompaniment, failure to make the most of the dramatic moments, absurdities in the text," etc.

UNIQUE ORCHESTRA.

The Italian Symphony Orchestra, which gave a concert last Sunday afternoon at Aeolian Hall, is unique in that it is maintained solely by the dues paid by its members, the players, themselves. It has no endowment fund and no patrons or backers of any kind, save its own members, all of whom play in the orchestra. Good wishes in plenty follow the I. S. O., and if its scheme results in permanent establishment, New York's orchestral forces will be enriched by a picturesque and valuable addition, especially if the new organization specializes in presenting the contemporary symphonic output of Italy.

COMMEMORATION.

Apropos of commemorations and celebrations, Provence will hear Gounod's "Mireille" in gala revival on the occasion of its fiftieth anniversary, and Naples will have a performance of "Yone" by Petrella to honor the centenary of that composer's birth. Florence is talking of resuscitating Donizetti's "Parisina." Then, again, at Cautelets, in the same picturesque forest where Marguerite de Navarre held her "Court of Love," Gluck's "Alceste" will be done, with Felia Litvinne as protagonist. Lastly, five hundredth century songs (arranged by Professor Bonaventura) are to be heard at the Boccaccio festival in Certalado.

BOSTON NOVELTIES.

Some of the novelties to be performed by the Boston Symphony Orchestra this winter are the "Vita" symphony by Heinrich Noren (composer also of the "Kaleidoscope" theme and set of variations); a symphonic poem, "Peter Schlemihl," by Reznicek; Max Schillings' "Meergruss" and "Seemorgen," and some new short pieces by Fritz Delius. Then there will be as well a revival of Rachmaninoff's symphony in E minor, No. 2, and in all likelihood Mahler's fifth symphony.

"PARSIFAL" will be given in Paris, November 3, at midnight, and thus M. Astruc will endeavor to win for himself the priority over all the other theaters of Europe. But it seems now that Barcelona is to get ahead of him by taking advantage of the difference of an hour in its meridian time.

A VOTIVE lamp, to burn perpetually, has been set in Verdi's tomb. We should have thought that the flame of his genius was sufficient to illumine his fame for all time.

VARIATIONS

What are the others saying?

For one thing, they are saying much about the American composer and his cause—and we know some American composers who are beginning to resent the assertion that they have a cause. A Chicago pianist, teacher, composer, writer, savant, and raconteur, not unrelated to this column, has some incisive things to say about the American composer, and they are appended herewith in toto, even though we do not agree with all the views expressed:

"The nation wide still hunt for the great American composer is once more started. Not but what we have long anxiously awaited his coming. But he is as elusive as McCutcheon's Mysterious Stranger. Great efforts have been made to discover his identity, but somehow he does not materialize.

"Ten thousand dollar prizes and inducements of lesser amounts are constantly offered; but the prize winners are mostly people with suspiciously foreign sounding names. He has had bad luck. One operatic masterwork was lost from an express wagon while in transit through wicked New York; another went to the bottom of the Atlantic near the Azores with no more perceptible effect than to cause great mortality among the inhabitants of the deep. Berlin rejected an operatic offering from Mr. Nevin and Mr. Parker's prize opera does not seem to have delighted the East. Not even the Wa-Wan Press unearthed the G. A. C. Mr. MacDowell does not seem to fill the bill, for we are still looking for the man who is to put Europe to a blush. 'Cyrano,' an opera on a French subject written by a German in America, can hardly be called an American opera.

"When the Messiah of American Musical Art is ready to come he will make his appearance, and when he does he will have it all his own way. But he will not use the coon song nor the idiom of the Indian, nor will he ape at the whole tone scale and the incredibly stupid aberrations of Busoni, Schoenberg et al. He will have a melody of his own and it will be cast in some some dignified concrete art form and he will neither look to the right nor left and he will be impervious to praise and censure and he will work out his own destiny and he will not have to wait for posthumous recognition, either.

"But it is by no means certain that he must or will come. For some reason Italy, France and Germany have so far been the only countries which have produced great music. The Russian school is big, great, imposing, but spasmodic, indefinite and irrelevant. England has never yet had a great native composer, with all due respect to Elgar, and even interesting specialists like Grieg and Sinding do not rank with the heroes of art. And so it is just possible that America may have to do without the great composer whose cradle is within her vast realm."

Composers whose works are not liked at their initial performance should have their attorneys move for a new hearing.

An excellent violinist formerly resident in Cincinnati told this department that he has been unable to make a living at music and now is bound for Porto Rico, where he intends to start a chicken farm. We resisted firmly the temptation to ask him whether his hens will lay eggs à la Meyerbeer.

It was a clever and a dignified thought that impelled the Aeolian Company to make Thackeray advertise the Pianola. The organization prints in the magazine this passage from "The Newcombs," descriptive of the effect of the piano playing of little Miss Cann, the humble music teacher, upon "J. J." who, "though the son of a butler, possessed the soul of an artist."

"Old and weakened as that piano is, it is wonderful what a pleasant concert she can give in that parlor of a Sunday evening—to Mrs. Ridley, who generally dozes a good deal, and to a lad who listens with all his soul, with tears sometimes in his great eyes, with crowding fancies filling his brain and throbbing at his heart, as the artist plays her humble instrument.

"She plays old music of Handel and Haydn, and the little chamber anon swells into a cathedral; and he who listens beholds altars lighted, priests ministering, fair children swinging censers, great oriel windows gleaming in sunset, and seen through arched columns and avenues of twilight marble.

"The young fellow who hears her has been often and often to the opera and the theaters. As she plays 'Don Juan,' Zerlina comes tripping over the meadows, and Masetto after her, with a crowd of peasants and maidens; and they sing the sweetest of all music, and the heart beats with happiness, and kindness, and pleasure.

"Piano, Pianissimo! the city is hushed. The towers of the great cathedral rise in the distance, its spires lighted by

the broad moon. The statues in the moonlit place cast long shadows athwart the pavement; but the fountain in the midst is dressed out like Cinderella for the night, and sings, and wears a crest of diamonds.

"That great sombre street all in shade, can it be the famous Toledo?—or is it the Corso?—or is it the great street in Madrid, the one which leads to the Escorial, where the Rubens and Velasquez are? It is Fancy Street—Poetry Street—Imagination Street—the street where the lovely ladies look from balconies, where cavaliers strike mandolins and draw swords and engage! where long processions pass, and venerable hermits, with long beards, bless the kneeling people; where the rude soldiery, swaggering through the place, with flags and halberds, and fife and drum, seize the slim waists of the daughters of the people, and bid the pifferari play to their dancing?

"Blow, bagpipes, a storm of harmony! sound trumpets, trombones, ophicleides, fiddles and bassoons! Fire, guns. Sound, tocsins! Shout, people! Louder, shriller and sweeter than all, sing thou, ravishing heroine! And see, on his cream colored charger Masaniello prances in, and Fra Diavolo leaps from the balcony, carbine in hand; and Sir Huon of Bordeaux sails up to the quay with the Sultan's daughter of Babylon.

"All these delights and sights, joys and glories—these thrills of sympathy, movements of unknown longing, and visions of beauty, a young sickly lad of eighteen enjoys in



BAUER'S PISCATORIAL PASTIME.

a little dark room where there is a bed disguised in the shape of a wardrobe, and a little old woman is playing under a gas lamp on the jingling keys of an old piano."

How does the foregoing advertise the Pianola? The Aeolian Company explains: "But what makes his marvelous passage a most magnificent advertisement for the Pianola is the fact that, though Thackeray did not and could not write of what the Pianola is, he did write, with wonderful truth and power, of what the Pianola does. For the Pianola is the key to that vast realm of light and beauty and happiness in which music reigns supreme. It opens the golden doorway to the world's hungry music lovers, who, like little 'J. J.,' love to enter. And, best of all, it enables them to go in by themselves, no longer dependent on others for their musical enjoyment."

The film company which is advertising "Thanhouser" has no reason to feel elated, for the Cleveland Leader refers to an aria which it calls "Dick theure Halle."

"Is there a Hell?" asks H. Travers in the Theosophical Path. Ask any operatic impresario.

In climbing the ladder of fame be careful that the man on the rung above doesn't step on your fingers.

American composers will note with delight that the banquet season is approaching.

This page shows an artistic photograph of Harold Bauer which he sends to "Variations" with the following comment: "Please do not, if you value your life, say that I ought to be successful as a fisherman because I know all about scales." All right, Harold Bauer. But if there had been a reel on your rod, we would have had material for an excellent paragraph, even if we say so ourselves.

An Australian critic speaks of "Debussy, whose music has brought discord into so many happy homes."

Guy Hardy, assistant business manager of the Chicago Opera, continues to throw off witticisms, even after our recent publication of his libretto story. Assured not long ago by a tenor that he had sung before all the crowned heads of Europe, Mr. Hardy gave it as his opinion that he preferred a man who had sung before all the uncrowned heads of the same celebrated continent.

To the Century Opera Weekly, a little publication brimful of operatic and other musical matters, Antonio Pini

Corsi, the amiable buffo basso, contributes a screed on Verdi, which contains a "Falstaff" tribute well worth quotation:

"And let me remind you again that Verdi was over eighty years old when he composed this opera. To me that is the most wonderful of all. It is so full of the exuberance of youth, so bubbling over with good spirits, so effervescent in its sparkling lightness and brightness. But that was what Verdi was at heart, even in his eighty-first year. He never became an old man in spirit. In spite of the sorrows of his early life he kept a wonderfully jovial and kindly disposition to the very end.

"Falstaff" is a remarkable combination of scholarship and musical comedy. The irresistible joyousness of it often hides the fact that it is full of complicated technical detail. Verdi told me once that he never enjoyed writing anything as much as he did 'Falstaff.'

"He felt that his technic was at his fingers' ends, and he could play with it as he pleased. The opera ends in a glorious fugue which is as scholarly as anything that Bach ever composed, and yet inspires nothing but whole souled merriment. The same spirit runs through the entire opera. It is learned but never pedantic. It does not force its academic marvels upon a bored and mystified audience, but amuses by the very intricacy of its bewildering complexities, much as an extraordinarily skilful juggler will create gales of laughter with tricks whose technical difficulty is never once apparent."

"George Edwards has fixed upon Saturday, October 11, for the production of the new Adelphi play. No title has yet been decided upon for the new piece, in which the usual abundance of writers have collaborated, the book being by J. T. Tanner, the lyrics by Messrs. Percy Greenbank, Adrian Ross and Paul Rubens, and the music by Messrs. Rubens and Sydney Jones." Why is Lionel Monckton frozen out?

SPALDING WINS NORWAY.

American Violinist Enthusiastically Lauded by the Critics.

Christiania, September 20, 1913.

Albert Spalding's tour through Norway has been in the nature of a triumphal progress. Sold out houses and storms of applause tell the story of the American violinist's effect on musical Norway. The critics leave far behind them all conventional remarks in praise, and for once allow irresistible enthusiasm to carry them into ecstasy.

The Morgenbladet, of Christiania, speaks of

The many true friends and admirers whom the American violinist, Albert Spalding, gained by his concerts here last season. The welcoming applause attested to that; and the crowded house, during the few minutes' wait before the artist appeared, had already echoed the enthusiastic mood of last year. But this expectancy paled to nothing after the realization which gripped the audience after the first strains from Spalding's magic bow. Everything was played with that consummate mastery and spiritual uplift which makes of each piece a new picture. André Benoist was at the piano and the ensemble was therefore above all criticism.

In the Norske Intelligence we read:

The instant sympathy established between the artist and his audience, and the qualities of intellect and heart which gives to his large and piercing tone that poignant expression of passionate longing which transports the listener.

Aftenposten remarks chiefly on

His power of self-effacement so rare in the brilliant virtuoso. For this reason Mr. Spalding must be regarded not only as one of the most sympathetic artists on our concert stage, but also one of the few masters who can interpret the great works without tricks or humbug. He always goes straight to the root of the composer's intention, and then with a lavish heart and brilliant executive power gives to his enchanted audience a wealth of melody. Of his accompanist, André Benoist, I must speak especially. Such beautiful and sympathetic support I have rarely heard. The character, the rhythm, the minutest accents of the music are all given with a masterly and discreet hand.

All the provincial towns follow the lead of the capital and Spalding's concerts take precedence in importance as to space and position over all other news, political or social. The Aftenposten Agderposten says in part:

Albert Spalding's concert was given here last night before a packed house. There is no use describing it. It was simply marvelous! What superhuman power! What witchcraft! As though spirited away to some inaccessible mountain peak, we sat there the entire evening and were transported as if by the power of a magician's wand, from one enchanted mood to another. Mr. Spalding's fame had preceded him, but no recognition, however glorious, is undeserved by this young master of the violin.

Schola Cantorum Rehearsals Begin.

Kurt Schindler, conductor of the Schola Cantorum, has begun rehearsals of this well known chorus, and anticipates a record year.

On October 6 the first rehearsal of parts of the chorus took place, and this evening, Wednesday, October 8, a full rehearsal will be held of the entire chorus.

Mr. Schindler is pleased with the voices this year, but hopes to obtain more contraltos.

Those who are not familiar with the advantages this organization offers, as well as those who desire to join, should submit their applications to Antonia Sawyer, 1435 Metropolitan Opera House Building, New York.

WORCESTER MUSIC FESTIVAL BRILLIANTLY SUCCESSFUL.

Fifty-sixth Annual Event Marked by Interesting Programs and Fine Soloists—Pierne's "St. Francis of Assisi" Given First American Performance—Many Prominent Musicians in Attendance—Festival Notes.

Worcester, Mass., October 4, 1913.

With an institution as long and honorably established as Worcester's Annual Music Festival, which just celebrated its fifth-sixth anniversary from September 29 to October 3, there is small need of introductory or explanatory paragraphs as to its aims and accomplishments, the former being well known for their sincere artistic purpose, and the latter having been proven by the quality of the concerts given. It is all the more creditable therefore that instead of resting content on reputation and past laurels, the officers of the Festival Association, its director Arthur Mees, and the chorus under him, should reveal a refreshing enthusiasm and ambition for constant growth, so that every season finds the then current Worcester Music Festival, a step further in artistic attainment and general excellence of ensemble than the one previous.

In accordance with this policy of evolution and progressiveness, which however combines with it the balance and judgment that comes from years of experience and routine, a rule has been made that one new or seldom heard choral work shall be presented at the second concert of the Festival, the one chosen for this season being Pierne's "St. Francis of Assisi," which received its initial performance in Paris in the spring of 1912, but was made known to American audiences for the first time on this occasion.

So much for the choral feature. Next in importance, and perhaps to many of the audience first in importance, comes the list of soloists, a long and brilliant one, including Madame Schumann-Heink, Marie Sundelius, Florence Hinkle, Mary Jordan, Evan Williams, Herbert Witherspoon, Lambert Murphy, Reinald Werrenrath, John Barnes Wells, and Arthur Philips for the singers; Alice Eldridge, pianist, with Arthur Mees and Gustav Strube for con-

ductors of the band of sixty Boston Symphony Orchestra players and chorus of 400 voices.

A magnificent performance of Verdi's "Manzoni Requiem" revealed to the large audience present at the first concert on Wednesday evening the wonderfully human qualities in this music, which though frankly and dramatically emotional is none the less reverent and devout. For the execution of this oratorio a finer quartet of soloists than Florence Hinkle, Ernestine Schumann-Heink, Lambert Murphy and Herbert Witherspoon would be not only difficult, but well nigh impossible to find. In their individual solos and in their concerted singing as well each proved rare fitness and authority for the delivery of this great work.

Madame Schumann-Heink, marvelous artist that she is, brought out with her accustomed beauty and coloring of tone and her expressive variety of accent, the innermost meaning and soul of the music she sang. Florence Hinkle, the possessor of a rarely beautiful, pure soprano voice of perfect smoothness, gave a performance that left little to be desired. Her tones, even in the powerful climaxes, soared above orchestra and chorus, yet kept their mellow roundness unimpaired. A remarkable vocal control was displayed in her abrupt cessation of tone in the "Libera Me" and in her sustained singing. Particularly beautiful was the "Agnus Dei" duet when her voice blended with Madame Schumann-Heink's in exquisite unison.

Lambert Murphy, heard again after the lapse of a year, showed the constant development and growth of his vocal and artistic powers. Though his opportunities in this work are not great he made every one tell, and added to the splendid impression created by his appearance at the previous season's festival. Herbert Witherspoon, the dis-

tinguished basso of the Metropolitan Opera Company, gave an excellent account of himself. He is a singer of fine vocal resource, of convincing delivery and commanding sense of style.

For the work of the chorus too much praise cannot be given. In power, precision of attack, flexibility and unflinching adherence to pitch they quite surpassed at this performance any other choral body heard by the writer.

The second concert, on Thursday afternoon, brought the following orchestral program with Marie Sundelius, soprano, and Arthur Philips, baritone, as soloists for the first time at these festivals.

Symphony in E minor, No. 5, from The New World, op. 95. Dvorak
Aria, Combien de Fois au Jour a Succede La Nuit, from
the opera Benvenuto CelliniDiaz
Arthur Philips.

Viviane, symphonic poem, op. 5Chausson
Recitative, E Susanna Non Vien, and aria, Dove Sono, from
the opera Le Nozze Di FigaroMozart
Marie Sundelius.

Prelude to the opera Tristan and IsoldeWagner
Dance in the Village Tavern, Mephisto Waltz (after Lenau's
Faust)Liszt

Although a newcomer to the Festival, Madame Sundelius was by no means unknown to Worcester audiences, her lovely voice and art having been recognized there at previous appearances. As a singer of Mozart, however, Madame Sundelius was heard for the first time, and conclusively and definitely proved her right to be classed among the very few artists really capable of singing this immortal music. To many, and among these are the critics and connoisseurs, the ability to sing the classics is the final and ultimate test of a singer's real worth and stand-



Photo No. 1 by Matzene, Chicago; No. 5 by Moffett Studio; No. 6 by Mishkin Studio, New York.

(1) ALICE ELDRIDGE,
Pianist.

(4) EVAN WILLIAMS,
Tenor.

(2) GUSTAV STRUBE,
Associate conductor.

(3) HERBERT WITHERSPOON,
Basso.

(5) ERNESTINE SCHUMANN-HEINK,
Contralto.

(6) LAMBERT MURPHY,
Tenor.



(1) FLORENCE HINCKLE,
Soprano.

(4) JOHN BARNES WELLS,
Tenor.

(2) MARIE SUNDELIUS,
Soprano.

(5) ARTHUR PHILIPS,
Baritone.

(3) MARY JORDAN,
Contralto.

(6) REINALD WERRENATH,
Baritone.

ing. Madame Sundelius, hitherto known as the possessor of a beautiful voice, an apt musical instinct, and a charming personality, has passed this ultimate test, and only needs further opportunity to win the high artistic recognition which should be hers by virtue of her unusual qualifications. She was warmly received on this occasion and enthusiastically applauded at the close of her aria, though the unmistakable desire of the audience for an encore had to go unfulfilled on account of a rule at these concerts.

Arthur Philips, baritone, created a favorable impression, and aroused a keen desire for further hearing.

The opening, orchestral number was Dvorák's "New World" Symphony. In his accompaniments of the singers and in the orchestral numbers Gustav Strube brought to bear his sterling musicianship, and in both instances did splendid work; his reading of the Liszt "Mephisto Waltz," which closed the program, being particularly brilliant and noteworthy.

At the concert of Thursday evening came the much anticipated event of the festival, the first performance in America of Pierné's "St. Francis of Assisi." This is characterized by the composer as an oratorio in a prologue and two parts and deals briefly speaking, with legendary incidents in the life of St. Francis, which have been woven into a libretto of unusual poetic beauty by Gabriel Ngoné. The oratorio was presented by a chorus of 400 voices, a children's chorus, orchestra, and six soloists including Evan Williams, Reinald Werrenrath, Arthur Philips, John Barnes Wells, Marie Sundelius and Mary Jordan.

Pictured in this work is the wild youth of Saint Francis and his subsequent espousal of Lady Poverty as his bride; his encounter with the Leper, whom he receives with open arms when other men shrink away; his meeting with St. Claire, who becomes his sister and disciple; his preachings to the birds; all of which comprise the first part of the work. The second part embodies the miracle of the Stigmata "when St. Francis so assimilates himself to his Divine Lord that he receives the very mark of the crucifixion; the song of the saint expressing his love for all the creatures and things of this world, and his death in the midst of a praying and weeping throng, while the Leper, the holy

Claire, Friar Leon and Lady Poverty stand by his pillow." Of a necessity music to clothe fittingly these legends must have the divine spark, the inner fire to convince and transport an audience in this year of our Lord 1913 back to the days of childlike belief in miracles. This, it cannot be said, has been accomplished by the composer. His ingenuity in technical means compels admiration, but there is a monotonously weepy style of melody prevailing throughout the piece, which is so persistent as to destroy its effectiveness. The great demands of such a subject as the life and teaching of "God's poor man" cannot be truly fulfilled unless the composer rid his heart of all its sophistication, and not by the mere exercise of will power, but unconsciously, and this is quite evident Pierné has not succeeded in doing.

For the presentation of this work, a task of tremendous difficulty lay before director, soloists, chorus and orchestra. That these difficulties were overcome in a highly creditable if not wholly flawless manner is a matter of congratulation to all concerned. Considering the brief space of time possible for rehearsal, the work of the soloists, of chorus, and of the chorus of children wonderfully trained by Mr. Rice, was remarkable. It was on the shoulders of the tenor, however, that the great burden of the performance fell. It is doubtful whether there is any other tenor role more heroic or exacting, and whether any other tenor in this country could carry it off as did Mr. Williams. It was surely the task of a superman, and the unquestioned triumph he achieved, at this, his first performance, should mark an epoch in his eventful career. One would like to go into technical details merely to prove to those unfamiliar with this work the colossal accomplishment of the man, but after all, it was not the overcoming of technical obstacles so much as the inexpressibly inspiring and spiritual quality of his performance that impressed and convinced, even when the composer himself seemed insincere.

As Friar Leon, Reinald Werrenrath had the next important role and carried it off with high honors. Vocally and artistically his performance was thoroughly satisfying and proved once again what has already been recognized

in Mr. Werrenrath's work—his fine musicianship and intelligence, coupled with constantly maturing vocal gifts of unusual order. The other parts, though smaller, contained visible difficulties and called for keen musicianship as well as vocal resource. Of these, Mr. Philips as the Leper displayed his resonant voice and made the Voice of Christ music most effective, while John Barnes Wells gave his brief lines with fine quality of tone. It was unfortunate that Madame Sundelius' part had to be cut (owing to the length of the work), as the little which she did had so much charm and beauty of tone. Miss Jordan also did her parts with beautiful vocal quality and appreciation of the text.

The fourth concert, on Friday afternoon, brought Alice Eldridge, pianist, and Mary Jordan, contralto, as soloists, with Gustav Strube conducting throughout the program.

Liszt's E flat concerto, as severe a test of pianistic achievement as could have been chosen, was the vehicle that served to introduce Alice Eldridge to a Worcester audience, and it must be said that her introduction was a most successful one. Miss Eldridge, heard previously by the writer in a recital of her own, in which she displayed much talent and potential powers, proved in this appearance with orchestra, that these powers are fast approaching realization. In a concerto so beset with difficulties of technique, it requires a high degree of virtuosity not to make the technical feats assume so all important an aspect, that the meaning and exposition of the music itself are sacrificed. The fact that Miss Eldridge succeeded in so mastering technical difficulties as to allow frequent glimpses of an individuality in interpretation and conception, marks the young artist's growth and development. Always rhythmic, clear cut, and well proportioned, her playing contained in its sustained movement a more songful quality than she has hitherto displayed, while in the ornamental measures it had the necessary lightness and grace. Enthusiastically applauded and recalled, Miss Eldridge responded with an encore, Poldini's "Waltzing Doll," which she played with much charm and musical taste.

Mary Jordan's contribution to the program was the aria of Lia from Debussy's "L'Enfant Prodigue." Though

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styled a contralto, Miss Jordan's voice has more of the mezzo soprano quality. It is a beautiful organ of much warmth and richness, capable of great power of dramatic expression. A handsome stage presence and an intensely dramatic style of delivery aided in making a deeply favorable impression upon her audience.

The orchestral numbers of the afternoon were Rimsky-Korsakoff's brilliant "Scheherazade Suite," which opened the program, and Strauss' "Death and Transfiguration," which closed it, the latter receiving an admirable performance by Mr. Strube and his men.

Artists' Night, with the appended program, concluded the festival in the traditional "blaze of glory."

Overture, Le Carnaval Romain, op. 9.....Berlioz
Non Piu Andrai, from Le Nozze Di Figaro.....Mozart
Herbert Witherspoon.

Suite for string orchestra.....Bach-Bachrich
Total Eclipse, from Samson.....Handel
Sound an Alarm, from Judas Maccabaeus.....Handel
Evan Williams.

Suite, Omar Khayyam, op. 48 (No. 4)*.....Foote
Recitative and aria, Jetzt Vitellia! from Titus.....Mozart
Ernestine Schumann-Heink.

Intermezzo from The Jewels of the Madonna.....Wolf-Ferrari
La Fleur que tu m'avais jetée, from Carmen.....Bizet
Evan Williams.

Southern Fantasy*.....Humiston
Aria of the Tambour Major, from Le Caid.....Thomas
Herbert Witherspoon.

Autumn, from The Seasons, op. 67B*.....Glazounow
Scena, Gerechter Gott, and aria, In Seiner Blüthe, from
Rienzi.....Wagner
Ernestine Schumann-Heink.

Hallelujah Chorus, from The Messiah.....Handel
Arthur Mees, Gustav Strube, conductors.

*First festival performance.

Towering above all others in her contribution to these "glories" was the performance of Madame Schumann-Heink. When an artist has reached the height of an acknowledged mistress in the song world, it would seem that the last word had been said. But the top of the ladder is a transitory and uncertain place at best, and one which comes to no one without continuous hard work and constant self improvement. And the keen brain and intelligence of a Schumann-Heink recognizes this to such an extent that no matter how great her previous accomplishment, the one following still improves upon it. When heard in these same numbers at the Springfield Festival last May it did not seem that her performance could be bettered, but such is the wonder of the woman that she herself proved it could be. Truly an inspiration and model to all

singers and strivers after true success is the example of the incomparable Schumann-Heink. A never to be forgotten sensation and object lesson was the revelation of her singing on this occasion, and one which left its deep impress upon all who had the good fortune to hear her.

Evan Williams received an uproarious tribute as he appeared for his first number, which he delivered with ringing voice and communicating ardor. Herbert Witherspoon's singing and manner of delivery are always characterized by authority and fine breadth of style.

Of the orchestral numbers, Mr. Foote's suite and Glazounow's ballet music were much enjoyed, and Mr. Humiston's "Southern Fantasy" proved interesting and original. The "Hallelujah" Chorus brought the final concert of an unusually brilliant festival to a fitting close.

WORCESTER WHISPERS.

The list of "among those present" at the festival this year was a long and representative one. It included musicians, composers, directors, managers, newspaper representatives and tenors. Among them were Arthur Foote and George Chadwick, of Boston; John J. Bishop, conductor of the Springfield Music Festival; Eusebius G. Hood, of Nashua Festival and Peterboro fame; George Dunham, conductor of the Brockton and Quincy Choral Societies; Max Zach, conductor of the St. Louis Symphony Orchestra; Dean Lutkin, conductor of the Northwestern University Festival; Thomas Ward, conductor, and Mr. Hitchcock, president of the Syracuse Festival Association; Nelson P. Coffin, conductor of Keene, N. H., and St. Albans, Vt., Music Festivals; Gwilym Miles, of New York; Jules Jordan, director of Arion Club; "Mother" Martin, known to all artists who visit Providence; Mary Eldridge, of Norfolk, Conn., who gives the annual Midsummer Concert there; Mr. and Mrs. Charles Davis, of Bridgeport, Conn. (Mrs. Davis was a former Worcester Festival soloist, and is now president of a large musical club at Bridgeport); Clifford Cairns, baritone, of New York; Arthur Hackett, tenor, of Boston; J. M. Priaulx, of the Oliver Ditson Company, New York, and Thomas H. Thomas, of New York and Norfolk, Conn.

Not many in the vast audience held spellbound by Madame Schumann-Heink's singing on Friday night, were aware that this remarkable woman left Worcester for Bangor, Me., immediately after her performance Wednesday night, sang at Bangor on Thursday night, and re-

turned to Worcester in time for a late morning rehearsal on Friday. This is rapid transit and strenuousness highly developed.

Mrs. Hall McAllister, of Boston, with whom Madame Sundelius has done coaching, and her daughter Louise came to Worcester for the concert of Thursday afternoon, when Madame Sundelius sang.

Reinald Werrenrath treasures with pride the old program dated Milan, 1874, which his father, then studying in Italy, received at the first performance ever given of Verdi's Requiem, when the composer himself directed the Mass written in memory of his friend Manzoni.

The choral selections by the young people of the Worcester High Schools, given under the direction of Charles I. Rice, director of music in the Worcester public schools, were an enjoyable feature of the Wednesday afternoon concert.

Interested spectators at the Friday afternoon concert when Alice Eldridge played were Richard Newman, of Boston, her manager; Albert Steinert, of Providence, organizer of the Steinert Concert Series, and Felix Fox, the Boston pianist.

A reception and tea was given at the close of the Friday afternoon concert at the studio of Carolyn King Hunt, teacher and concert pianist of Boston and Worcester. Among those present were: Marie Sundelius, Alice Eldridge, Mr. and Mrs. Jacques Hoffmann, Gustav Strube, Mrs. Richard Hamlen Jones (president of the Chromatic Club, Boston); Mrs. Hall (wife of President Hall of Clark University), and Rowena Noyes Green, of Boston, teacher of Alice Eldridge prior to her study with Rudolph Ganz in Berlin.

"Tell it not in Gath," but certain festival artists (male, of course) prefer the pleasures of a vaudeville show to hearing Verdi's Requiem, and what's more they have the courage of their convictions.

Herbert Witherspoon, the popular basso of the Metropolitan Opera Company, is ever a welcome artist at the Worcester Festivals. He states that his managers report



PROMINENT ARTISTS AT WORCESTER FESTIVAL.

Top row, left to right: J. M. Priaulx, Clifford Cairns, T. H. Thomas; second row: Arthur Hackett, Arthur Phillips, Walter David, Lambert Murphy, E. G. Hood, Herbert Witherspoon, Reinald Werrenrath, Florence Hinkle, John Barnes Wells; bottom row: Gustav Strube, Alice Eldridge, Marie Sundelius, Arthur J. Bassett.

a large number of bookings for this season, in fact more than he can fill, outside of his many appearances in opera.

A most enjoyable supper and jollification party was given by President Cook of the Festival Association and Mrs. Cook, at the close of the St. Francis performance on Thursday night. Dr. and Mrs. Mees, all of the artists, and visiting guests, were among those invited. The hilarity of the occasion was greatly added to by the interpolation of selected stories "by request" rendered by John Barnes Wells.

With the chorus on the stage and the singers in the green room lustily chanting "Hallelujah," Worcester's fifty-sixth annual festival passed into the long and honorable historic list of those that have gone before!

BLANCHE FREEDMAN.

LOUDON CHARLTON TO MANAGE MANY FAMOUS ARTISTS.

A Full Prospectus of the Busy Manager's Activities This Season—Itineraries of His Clients.

Loudon Charlton's season of activity has opened auspiciously with individual appearances of his co-stars, Madame Nellie Melba and Jan Kubelik. The Australian prima donna made her first appearance before a large audience in Montreal September 29; following this was an equally successful appearance in Toronto, October 7. Jan Kubelik played his initial concert at Chicago, October 5, and then went to South Bend, October 6, and Grand Rapids, October 7. Mr. Kubelik will give a recital in the New York Hippodrome, Sunday evening, October 19, and Madame Melba in Carnegie Hall, Tuesday afternoon, October 21. On the joint tour which the two famous artists will make, they will have the assistance of Edmund Burke, the Canadian baritone; Gabriel Lapierre, pianist, and Marcel Moyse, flutist.

Mr. Charlton's list of attractions for the season 1913-14 is an imposing one. Clara Butt, the English contralto, and her husband, Kennerley Rumford, will return for fifty engagements following their Australian tour, where they are now meeting with great success. Their first appearance will be in San Francisco on January 25. Harold Bauer will make his seventh tour under the Charlton management, opening in New York, October 25. Wilhelm Bachaus, the pianist, first heard here two years ago, will make an appearance with the St. Louis Symphony Orchestra, November 14. Kathleen Parlow will appear as violin soloist with the New York Symphony Orchestra in Brooklyn, November 15. Jacques Thibaud, the well known French violinist, will make his first appearance in Boston on December 28.

Among the vocalists announced are Putnam Griswold, basso, of the Metropolitan Opera, who will concertize in October, appearing first in Clarksburg, W. Va. Oscar Seagle, baritone, is to be heard in recital and oratorio. Francis Rogers, baritone, and Madame Hudson-Alexander, soprano, will be in constant demand for concert, recital, and oratorio throughout the season.

As for chamber music the Flonzaley Quartet will have a transcontinental tour of eighty performances, opening in Waterbury, Conn., on November 18. As usual, the Flonzaleys will have a series in New York, Brooklyn, Boston, and Chicago.

Samuel Gardner in Demand.

Foster & David announce that they have arranged appearances for their violinist, Samuel Gardner, with Arthur Whiting at Yale University, November 3 and 4; Brown University, November 5; Harvard University, November 6; Princeton University, November 21, and Dobbs Ferry, December 11. His New York recital will be given early in November, with a program containing several novelties not previously heard in New York.

James, walking across the fields with his father, saw a cow for the first time.

"What is that, father?" he asked.

"That is only a cow."

"And what are those things on her head?"

"Horns," answered the father.

The two walked on. Presently the cow mooed. James was surprised.

"Which horn did she blow, father?" he asked.—New York Evening Post.

Stoopack with Marine Band.

Afternoon and evening concerts were given by the States Marine Band, William H. Santelmann, leader, with the soloists Mary Sherier, soprano; Peter Lewin, zylphone; George O. Fry, euphonium, and Joseph Stoopack, violinist, were listened to by large and appreciative audiences on Sunday, October 5, at the Hippodrome, New York.

The evening program, consisting of works by Wagner, Frey, Leybach, Wagner-Wilhelmj, Musin, Weber-Weingartner, Bizet, Mascagni, Lewin, and Liszt, was enthusiastically applauded and encores materialized in liberal number.

The thirteen year old boy violinist Joseph Stoopack, was received with every mark of favor. This young violinist plays with the sure intonation, ease of technic, warmth of feeling and intelligence which augur promisingly for his artistic career. Especially marked was his exceptionally good bowing. His selections were the "Preislied" from "Meistersinger" (Wagner-Wilhelmj) and "Valse de Concert" (Musin).

At the afternoon concert the same player performed the Andantino and Allegro movements from Saint-Saëns' con-



OVIDE MUSIN AND HIS PUPIL, JOSEPH STOOPACK.

certo in B minor. He was obliged to respond with two encores.

Frank Bibb played the accompaniments.

The photograph presented herewith shows the young violinist with his master, Ovide Musin.

Sorrentino a Medical Expert.

Umberto Sorrentino, the New York tenor, just returned from six weeks' stay in Italy, following a summer at a Long Island resort, has a reputation not alone as singer, but as one who has made a European study in throat and lung subjects. The Bridgeport Farmer recently printed the appended relating to this, under the caption, "Noted Tenor Is Also Posted in Medical Side," "Writer on Physiology of Voice."

Umberto Sorrentino, who numbers many friends among Bridgeporters, in addition to keeping abreast of the very latest in musical matters, has also found time to develop a fund of information upon medical questions, in their relation to the voice. It is not often that an operatic tenor is a student of anything excepting his own particular specialty, but Sorrentino, through years of study, and the familiarity of experience is infinitely better qualified of the anatomy, physiology and hygiene of the vocal organs than are many throat specialists. He is considered one of the very greatest authorities in America on these subjects by editors of the leading musical journals, and numbers of his articles—some of which have been very widely copied—have appeared from time to time in their publications. Within a few weeks a very unique and entirely novel article from his pen will appear in the Associated Sunday Magazine. Sorrentino will open what will be his biggest season with a concert at the Rubinstein Club, New York, in association with several Metropolitan artists.

Mr. Sorrentino has booked various excellent engagements for the season, such as a solo appearance before the New

York Rubinstein Club, concerts in Detroit, Chicago, and in New England cities, including Bridgeport, New Haven and Hartford. (Advertisement)

MINNEAPOLIS' BUSY SCHOOL.

The Minneapolis School of Music, Oratory and Dramatic Art Is Active in All Departments.

Minneapolis, Minn., October 5, 1913.

The regular Saturday morning faculty recital of the Minneapolis School of Music, Oratory and Dramatic Art was given October 4, at eleven o'clock in the school auditorium by George Riecks, who has recently returned from Vienna where he studied for two years with Leschetizky. This was Mr. Riecks' first appearance before the students. He was greeted most cordially by a large audience, and his authoritative interpretations were enthusiastically received. His comprehensive program included the Beethoven Sonata in C minor and the Eighth Hungarian Rhapsody by Liszt. A formal recital which will be open to the larger public is announced for an early date in November.

Esther Jones Guyer, contralto, artist-pupil of William H. Pontius; Mrs. George Frasier and Alma Ekstrom, pianists, post graduate pupils of Signor Fabbri, and Harriet Hetland, reader, member of the faculty are announced to give a program before the Minnesota Educational Association, which meets in Minneapolis in October.

The senior pupils of the several departments are planning for a formal reception to be held in the school hall early in October.

The faculty recital for October 11 will be given by Josephine Curtis, violinist, accompanied by Mrs. Herbert Pendleton.

Members of the Public School Supervisor's course conducted by Mary Coffin-Ford, are taking observation work under her direction.

Charles M. Holt, director of the dramatic department, spent three afternoons last week trying out applicants for membership in the University Dramatic Club. Over one hundred prospective Thespians were heard. The club will begin rehearsals at once for its first play of the season.

Alice O'Connell, of the dramatic department, read three times again last week on the University Extension Course in the western part of the State.

Harriet Hetland, of the dramatic department, will read for the Minnesota Educational Association at its annual meeting October 23.

Dorothy Kurtzman read at the Wells Presbyterian Church on Friday evening.

The senior day class in the department of oratory and dramatic art gave a picnic for the new junior class last Saturday. About thirty students attended.

Leginska's Toronto Success.

Ethel Leginska, the pianist, appeared as soloist in Toronto, Canada, last March, making a splendid hit. This is attested by two press excerpts, as follows:

Leginska created a veritable furor. Superb technic, large range of tone color, the pathos in the parts which demand it, the fiery temperament, combined with real poetic feeling, are the characteristics of this young artist.

The Brahms variations served to establish the young pianist's authority; all the immense difficulties with which this composition bristles were overcome with wonderful ease and showed off her technic and temperament, and brought the audience to a high pitch of enthusiasm. In the Chopin group she was imaginative and poetical. . . . Several encores were given and it is hoped that this fascinating pianist will soon be heard again in Toronto.—The Globe, March 11, 1913.

Though Leginska came to Toronto with little heralding, her recital last Monday night stamped her as one of the very finest artists of the day. She has practically all the equipment that goes to the making of an eminent pianist. Though very petite, she has a beautiful, full-bodied tone and exceptional color in her touch. Her technic is superb; her runs and trills brilliant to a degree, and, in brief, her playing might be described as big in every way. To her remarkable attainments as executant she adds temperament and magnetism. For connoisseurs of the instrument her greatest achievement was Chopin's wonderful etude in A minor, which literally deserved the adjective "magnificent," and she gave a wonderful performance of Brahms' variations on a theme of Paganini. . . . She made the seldom rendered sonata (op. 22) of Schubert a living thing under her fingers.—Saturday Night, March 15, 1913.

"What makes you stand on one foot and move your shoulders in that way?" asked the snipe.

"Well," replied the crane, "there's no chance of my learning to sing, so I'm practicing to see if I can't become a classic dancer."—Washington Star.

SCHUMANN-HEINK

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Sunday Afternoon Events at Studebaker
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Interesting Program—Apollo Musi-
cal Club to Give "Creation"
and "Elijah."**

Chicago, Ill., October 6, 1913.

At the Auditorium, Sunday afternoon, October 19, Ger-aldine Farrar, soprano; Clarence Whitehill, baritone, and Fritz Kreisler, violinist, will present a program for the benefit of the German Hospital and the German Aid and Relief Society, as follows:

Sonata for violin Handel
Mr. Kreisler.
Songs—
Wonnevoller Mai Gluck
Mit einem gemalten Bande Beethoven
Oh, Had I Jubal's Lyre Handel
Alleluja Mozart
Miss Farrar.

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Public Opera Performances for Pupils, Studebaker Theatre

Songs—
Ich liebe dich Beethoven
Am Meer Schubert
Gruppe aus dem Tartarus Schubert
Mr. Whitehill.

Songs—
Non t'accostar all'Urna Schubert
Heidenroslein Schubert
Wenn ich ein Immenchen war Schubert
Der Schmetterling Franz
Gute Nacht Franz
Der Ederfalk Franz
Walpurgisnacht Loewe
Miss Farrar.

Soli for violin—
Prelude and allegro Pugnani
Chanson Louise XIII et Pavani Couperin
Variation Tartini
Mr. Kreisler.

Songs—
Es blinkt der Thau Rubinstein
Sapphische Ode Brahms
Draum durch die Dämmerung Strauss
Mr. Whitehill.

Songs—
Sternlein Musorgsky
Die Lerche Rubinstein
Sprodes Kind Rubinstein
Er liebt mich Tchaikowsky
Sylvain Sinding
Zueignung Strauss
Miss Farrar.

Soli for violin—
Caprice Vennois Kreisler
Tambourin Chinois Kreisler
Mr. Kreisler.

F. Wight Neumann announces that he has had to re-arrange several of his dates owing to the serious operation which Fannie Bloomfield Zeisler was obliged to undergo last Saturday, and from the effects of which she probably will not recover for a number of weeks. It therefore became necessary to postpone her annual recital from Sunday afternoon, November 2, to February 22. Frances Alda's recital will take place Sunday afternoon, January 4, the date originally booked for Max Pauer, who was unable to secure a release from his contract with the Stuttgart Conservatory, permitting him to come to America. Mr. Neumann's season will open with a song recital by Clarence Whitehill, the noted Wagnerian interpreter, at the Studebaker Theater, Sunday afternoon, October 26. A concert by the Paulist Choristers, seventy-five boys and fifty men, under the leadership of Father W. J. Finn, C. S. P., will be given Sunday afternoon, November 2. The program will contain a novelty in the form of a mass dedicated to Father Finn. This has never been given in Chicago. Rosa Olitzka, contralto, will be heard in a song recital Sunday afternoon, November 9, at the Studebaker. Josef Hofmann comes in a piano recital, Sunday afternoon, November 16, at the Studebaker. The Kneisel Quartet's first chamber music concert of a series of three is announced for Sunday afternoon, November 23, at the Studebaker. Francis Macmillan's violin recital will be given Sunday afternoon, December 7, at the Studebaker. Marie Rappold, soprano, appears in a song recital Sunday afternoon, December 14, at the Studebaker. A joint recital by Simon Buchhalter, pianist, and Rudolph Engberg, baritone, comes on Sunday afternoon, December 21, at the Studebaker. Teresa Carreno will give a piano recital Sunday afternoon, December 28, at the Studebaker. Frances Alda, soprano of the Metropolitan Opera Company, as announced above, appears in a song recital Sunday afternoon, January 4, at the Studebaker. Carl Flesch will give a violin recital Sunday afternoon, January 18, at the Studebaker. Leo Slezak, tenor, is scheduled for a song recital Sunday afternoon, January 25, at the Studebaker. Mr. and Mrs. David Mannes appear in a sonata recital Sunday afternoon, January 25, at the Whitney Opera House. Alma Gluck, soprano, will be heard in a song recital Sunday afternoon, February 1, at the Studebaker. Mischa Elman gives a violin recital Sunday afternoon, February 8, at the Studebaker. The Kneisel Quartet's second chamber music concert falls on Sunday afternoon, February 15, at the Studebaker. Fannie Bloomfield Zeisler's annual piano recital is booked for Sunday afternoon, February 22, at the Studebaker. Ernestine Schumann-Heink will delight Chicagoans in a song recital, Sunday afternoon, March 15, at Orchestra Hall.

Otilie Metzger, contralto, will be heard in a song recital Sunday afternoon, March 22, at the Studebaker. The Kneisel Quartet's third chamber music concert will be performed on Sunday afternoon, March 29, at the Studebaker. Margaret Matzenauer, contralto, of the Metropolitan Opera Company, gives a song recital Sunday afternoon, April 12, at the Studebaker. Recitals and concerts will be given every Sunday afternoon at the Studebaker, with the exception of the Schumann-Heink recital, which is to be given at Orchestra Hall, and the Mannes sonata recital, which is to be held at the Whitney Opera House. Negotiations are pending with other noted artists and organizations, dates of which will be duly announced by Mr. Neumann. The song recital by Clarence Whitehill on Sunday afternoon, October 26, will be his first public recital in Chicago, for which he has arranged the following program:

La Procession César Franck
Le Charme Chausson
Visione Invernale (new) Zandonai
Chant de Touraine (new) Massenet
Am Meer Schubert
Daheim Hugo Kaun
Cécilie Strauss
Stella Amoris (new) Schindler
Looking Glass River Carpenter
Song of Tristram Borowski
The Sailor's Last Voyage (new) Alnæs
Homeward (new) Hartly
As the Beam O'er the Waters (new) Irish Folksong
Down by the Sally Gardens Irish Folksong
A Ballynure Ballad Irish Folksong

A complimentary chamber concert will be given Sunday afternoon, October 5, at Kimball Hall, by Emil Liebling, the well known piano pedagogue. Mr. Liebling will have the assistance of David Rosensweet, violinist, and Day Williams, cellist, in the following program:

Trio in D minor, op. 63 Schumann
Trio in F major, op. 6 Bargiel
Trio in B flat major, op. 53 Rubinstein

The Musical Bureau for American Artists will present some of its artists in the Florentine Room of the Congress Hotel next Monday evening, October 13. Among those who will appear are Leonora Allen, soprano; Rudolph Engberg, baritone, and Lacy Coe, violinist.

Rose Lutiger Gannon, contralto, begins her busy season with a recital at Winona, Minn., on October 6. She is to give the opening program of the West End Catholic Women's Club of Oak Park, October 10, and also is to be one of the quartet to open the season for the Illinois Athletic Club on October 12. Mrs. Gannon has been re-engaged for the fifth season by the Chicago Sunday Evening Club.

Under the auspices of the Illinois Woman's Press Association a program was given by Chicago musical composers last Thursday evening, October 2, at Hotel La Salle. Among the composers inscribed on the program were Lulu Jones Downing, Ware, Daniel Protheroe and James G. MacDermid. Ethel Johns was heard in the songs of Ware, and Helen Protheroe sang the songs of Daniel Protheroe. Isabel Richardson, the popular and attractive soprano, sang "Sad Memories," "I Love My Jean," and from manuscript "A Vision Beautiful," by Lulu Jones Downing. "A Flower Legend" (MS.) from the Japanese, and "From Memory-land" were recitations to music by Mrs. Downing. Herbert Miller, the distinguished Chicago baritone, was heard in Carrie Jacobs Bond's "A Perfect Day," "I Send My Heart Up to Thee" and two songs by Mrs. Downing, "Apparitions" and "June." Sibyl Sammis MacDermid was a beautiful interpreter of her husband's compositions, which were "Fulfillment," "Heart o' Me," "My Luv Is Like the Red, Red Rose," "The Song My Heart Is Singing," "Sacrament," "If I Knew You and You Knew Me" and "If You Would Love Me" (MS.). Carrie Jacobs Bond was the chairman for the program.

Florence Hinkle, soprano, and Herbert Witherspoon, bass, have been engaged as soloists for the performances of "Creation" and "Elijah" by the Apollo Musical Club early in November, in the Auditorium Theater. Outside of the club's regular chorus of 300 singers to take the choral parts of both works, the club will have the assistance of a professional choir of sixteen voices and a professional ladies' trio in the "Elijah" concert. Single tickets for both these performances were placed on sale to the general public on Wednesday of last week and the advance reservations have been very numerous.

Following is a list of the newly published compositions of William Lester, the well known Chicago composer: "A Dirge," song for low voice. "The Tryst," and "Phyllis and Damon," three-part choruses for women's voices. "O, Mistress Mine," "If She Be Made of White or Red," and "Come Unto These Yellow Sands," choruses for male voices. "The Way of Righteousness," trio for soprano, alto and tenor. "The Lord Is in His Holy Temple," an-

them for chorus of mixed voices, published by G. Schirmer, New York. The following are published by the White-Smith Company, of Boston: "To Phillis," "Echo," "As a Perfume Doth Remain," "Compensation," "My Rose," "Remembrance," and "Apple Blossoms," songs for high and low voices. "Under the Rose and Home" part songs for chorus of mixed voices. "My Prayer" and "Evening Hymn," two sacred songs for medium voice are published by Clayton F. Summy Company, of Chicago. "To Music," and "Song of Proserpine," songs for high voice. "Just As I Am," sacred song for high voice. "Hushabye, My Baby," and "Rockabye-Town," two cradle songs for low voice. "In the Quiet Hours with Jesus," sacred duet. "Abide with Me," anthem for four part chorus, is published by the Studio Publishing Company, of Chicago.

Rosemary Glosz Rose, soprano, has just returned from New York. She is now at work upon her program for October 9, when she gives a song recital at the Pabst Theater in Milwaukee.

Adolf Weidig has returned from an extended sojourn in Europe and has resumed his post of director of the theoretical department of the American Conservatory. Mr. Weidig met many of the musical celebrities abroad and also attended a number of musical performances. Among the most interesting incidents was a visit to the Dalcroze School of Eurhythmics at Hellerau, near Dresden.

Anne Shaw Faulkner and Marx E. Oberndorfer gave a very interesting reading of the "Ring of the Nibelungen" and an opera musicale of the "Jewels of the Madonna" at Menominee, Wis., last week. From reports at hand Miss Faulkner and Mr. Oberndorfer will be kept very busy this season and will give their annual series of opera musicales before the Woman's Athletic Club of Chicago.

The American Conservatory Students' Orchestra meets every Monday afternoon for rehearsals under the direction of Herbert Butler. Pupils have here a fine opportunity to prepare themselves for professional orchestral work and enjoy the experience of playing with others, so necessary for every member of an orchestra.

Charles E. Watt announces the first appearance in Chicago of Sidney Silber, pianist at the Whitney Opera House, on Sunday afternoon, October 19.

Howard E. Potter, the well known manager and treasurer of the Melba-Kubelik tour, called at the Chicago office of the MUSICAL COURIER last Thursday afternoon, October 2. Mr. Potter said that he was enjoying immensely his stay in Chicago and during his visit here made many new friends and renewed long dated acquaintances.

A recital will be given by Charles la Berge, baritone, and Ramon Girvin, violinist, on Saturday afternoon, October 11, at Kimball Hall, under the auspices of the American Conservatory.

Edward Clarke, baritone, gave a song recital last Saturday afternoon, October 4, at Kimball Hall, under the auspices of the American Conservatory.

The Iota Alpha Chapter of the Mu Phi Epsilon Sorority will give several programs this season in the Chicago Chapter Room at the Chicago Musical College.

The concert season was officially ushered in Sunday afternoon, October 5 by a violin recital by Jan Kubelik, who delighted a large audience at Orchestra Hall. The concert was under the local management of Wessells & Voegeli.

Rachel Busey Kinsolving announces a series of matinee musicales to be given at the Woman's Club of Evanston, Ill. The series will be opened on Wednesday morning, November 5, by Yvonne de Treville, the well known coloratura soprano, who will be heard in a costume recital of the "Three Centuries of Prime Donne." On Wednesday morning, December 3, Julia Claussen, the Swedish contralto of the Chicago Grand Opera Company, will be heard in a recital. John Barnes Wells, tenor; Cornelius van Vliet, the distinguished Dutch cellist; Alice Cory, the American soprano, assisted by Johanna Hess-Burr, will furnish the program on Wednesday morning, January 7. The last musicale of the series will be given on Wednesday morning, February 4, by Francis Macmillan, violinist.

Below is appended a complete list of the free scholarships awarded by the Chicago Musical College. These scholarships entitle the holders to instruction absolutely free for the year beginning September, 1913, and ending June, 1914. Besides these, 150 partial scholarships were awarded. The competitive examinations held last week before the Board of Musical Directors and heads of the various departments

were the largest attended and hardest contested of any given since the opening of the college, nearly fifty years ago:

OPERA.

Rosemarie Blaine, 7605 Eggleston avenue.
Mrs. Francesca Falk Miller, 4809 Dorchester avenue.
Reid Hillyard, 812 Linwood street, Kansas City, Mo.
Edward K. Mann, 1141 South Kedzie avenue.
John Challman, 3209 Osgood street.
Ernst Tranberg, 826 Newport avenue.
Lillian Griesheimer, 4329 Michigan avenue.

VIOLIN.

Sametini—Stanley Church, 2235 Cleveland avenue.
Birnbaum—Samuel Price, 1018 South Hermitage avenue.
Konrad—Jennie Phillips, 4551 Forrestville avenue.
Goldblatt—Abe Patchersky, 1551 St. Louis avenue.
Hand—Samuel Bernstein, 1004 Cypress street.
Felber, Jr.—Frances L. Poser, Sacramento, Cal.
Schulte—Earl G. Beck, 1301 Michigan avenue.

HARMONY.

Lambert J. Mullin, 8520 Aberdeen street.
PREPARATORY PIANO.
Alma Anderson—Samuel Savlin, 711 West Twelfth street.
Anna Clauson—Milton Glat, 3647 Grenshaw street.
Mrs. Brown—Mollie Nienkowski, 160 South Homan avenue.
Pauline Houck—Minnie Greenwald, 1428 Clifton Park avenue.
Muriel Moore—Fannie Kahn, 1017 South Hermitage avenue.
Gladys Bowyer—Alta Hollis, 2302 South Ridgeway avenue.
Mrs. Harbers—Dora Omansky, 1550 South Albany avenue.
Marguerite Wickes—Reryl Van Loo, 6647 Michigan avenue.
Jeanette Coyne—Nellie Larkin, 6530 Drexel avenue.

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Mrs. Charles F. Dwight, of Evanston, will give a series of musicales in that locality this season. It is said that Luigi Gulli will give the first concert. The second will be furnished by students, with Johanna Hess-Burr at the piano. The third concert will be given by Charles W. Clark, baritone. The fourth will enlist the services of Rosini Calli, premiere danseuse of the Chicago Grand Opera Company, and Leon Sametini, violinist and teacher at the Chicago Musical College. The other two programs have not as yet been announced.

RENE DEVRIES.

The Witek Return from Abroad.

Anton Witek and Vita Witek, famous violinist and pianist, arrived September 30 on the Kronprinzessin Cecilia, and were met by Herwegh von Ende; both are members of the faculty of the Von Ende School of Music, New York. They proceeded at once to Boston, where Mr. Witek again assumes his distinguished post as concertmaster of the Boston Symphony Orchestra. While abroad the past four months the Witeks met and were entertained by many well known musical and society folk, and heard much good music. Mr. Witek made a specially warm place for himself in America last season by the glorious manner in which he played the Brahms Concerto, opening new beauties to the musically informed listener.

ITALIANS PLAY SYMPHONY

Under Florida's Direction the Newly Formed Italian Symphony Orchestra Play Wagner Better Than Beethoven.

The inaugural concert of the Italian Symphony Orchestra of New York was given in Aeolian Hall last Sunday afternoon, October 5. The audience was large and cosmopolitan, though the Italian contingent was in the majority. The program, too, was made up of works which were not altogether Italian. In fact, the Italian composers came in for a comparatively small share of it. The directors are to be congratulated upon their eclecticism in choosing works of various nationalities, in conformity with the custom among symphony orchestras in general.

The enthusiasm for the "Invocation to Youth," from P. Florida's "Paoletta," was genuine and well deserved. The audience was evidently disposed to hear it again or, at any rate, an extra number. But the composer was content to acknowledge the applause and share the honors with Horatio Connell—who gave a superb rendering of the voice part, by the way—without yielding to the persistent demands for more.

The reading of the Wagner prelude was excellent, showing that the players in the orchestra and the conductor on the rostrum were alike familiar with the notes, the spirit of the work, and the best traditions of the great German conductors of Wagner.

In the Beethoven symphony, however, there was a lack of repose, a tendency to hurry, and an anxiety which were foreign to the pastoral gaiety of Beethoven's tone picture of a woodland summer afternoon. There was more limelight than sunlight, more stage pictures than the "pleasing land of drowsyhead" with all the "dreams that wave before the half shut eye." The fiery passion which makes the Italian so preeminent in opera was a detriment to a correct conception and performance of this thoroughly German work—with the exception of the storm, which was played with admirable force and rhythmical energy. The hymn of thanksgiving after the storm is too full of Teutonic languor to fit the temperamental idiosyncrasies of the vivacious Italian players, and as the "Pastoral" symphony is seldom played, the members of the orchestra are not familiar with it as they are with the more popular music of Wagner.

It was due then to force of circumstances rather than to any deficiency in skill on the part of the performers or of ability on the part of the conductor, Pietro Florida, that the Beethoven symphony on the whole was less satisfactory than any of the other numbers on the program.

It is sincerely to be hoped that the Italians of New York will flock to the support of this excellent organization, which has for its object the exploitation of the best Italian orchestral works. The extraordinary success of Italian opera has unfortunately blinded the eyes of the public to the many and unquestioned merits of Italian symphonic works and other compositions for orchestra in shorter forms.

The complete program follows:

Overture of Lodoiska Cherubini
Symphony (Pastorale) Beethoven
Invocation to Youth, from Paoletta (for baritone) Florida
Horatio Connell.
Vorspiel, Meistersinger Wagner

Rosemary Glosz Rose's Milwaukee Recital.

Rosemary Glosz Rose will give her first concert this season at the Pabst Theater, Milwaukee, Wis., next Thursday evening, October 9. The program will be as follows:

Sonata Rubinstein
J. Erich Schmael and Hugo Bach (piano and cello).
Lent Hugo Kaun
Da Heim Hugo Kaun
Roter Mohn Hermann
Drei Wandrer Hermann
Hunyadi Lazzlo Evkler
Spring MacFayden
A Messenger LaForge
Down in the Forest Landon Ronald
Cry of Rachel Mary Turner Salter
Preludium MacDowell
Nocturne Oberndorfer
Spinning Song Wagner-Liszt
Hymn du Soleil Georges
Cello solo Hugo Bach.

Huzd Ra Szigany
Mariska
Accompanied by Hugo Bach on cello.
Aria a Gioconda Ponchielli

Well Known Paris Teacher in New York.

Madame Carroll Badham Preyer, the well known Paris teacher of singing, has opened a studio at 27 West Sixty-seventh street, New York.

In the forest of Pescara, the birthplace of Gabriel d'Annunzio, a delightful open air production of "La Gioconda" was given a few weeks ago.

NEW YORK BREVITIES.

Ziegler Writes Sense—Spielter Works—Patterson Resumes—Amy Titus-Worthington Soirees—Lachmund Conservatory Matters.

New York, October 6, 1913.

Anna E. Ziegler, the well known singing teacher, who is also secretary of the National Society for the Promotion of Opera in English, writes and prints much good sense in the current issue of the Century Opera Weekly. In part she says:

There are, for instance, at least three strong reasons why we should have our opera sung in English. First, English can be sung as well as other languages. Secondly, it develops the musical taste of a people to study master music in the mother tongue, either by hearing or by singing it. And, perhaps the most important of all, it stimulates the creative faculty among our musicians.

Like every new movement, "opera in English" has its enemies, and, strangely enough, many of these are in the singing profession itself. These antagonists have contended, "English is not a single language."

In a recent article by Pasquale Amato, the noted baritone says: "It is a mistake to think that Italian is easier to sing—the Italian vowels are the most difficult of all to sing." I agree with him entirely. The Italian fundamental A, or "ah," includes all "vocalizations" and is therefore the perfection of tone form. From this all vowels are formed. That is to say, if a singer is trained to speak and sing a perfect "ah," he can acquire perfect diction in every language, including English, by taking the muscular position required for this "ah" and simply speaking from that position. He will then know how to say the words correctly, but that is, of course, not speaking the language with expression.

If he spends enough time, however, to train his muscular system, including lips and tongue, so that it will obey his will without hindering him, he will be able to sing, and to sing with expression. As to the English language itself, it is wonderfully expressive and it permits absolute vowel perfection, making it one of the easiest languages in which to acquire good tone production.

American vocal students make a great mistake, however, in trying to sing before they perfect a speaking voice. Actors know that they must learn to speak in such a way that the voice will carry without their forcing it. They realize that it will not do for them to speak on the stage in the slithered manner of ordinary colloquial speech, yet the singing students are so precipitate that they sing exercises and then expect to proceed immediately to songs and difficult arias.

When vocal perfection is reached, the English language floats out upon the air just as freely as the much vaunted Italian. The consonants no longer interrupt the tone, but help to support it. Then, at last, the singer is able to infuse his temperament into the delivery of the composer's message and to interpret with finished style.

Herman Spielter's compositions are becoming popular on all sides. The great choral organizations under such conductors as Koennenich and Trunk will have Spielter's works on their programs. The New York Heinebund will perform his "German-American Hymn" at its first concert, and his "Landsknechtslied" is to be heard at the first concert of the Newark Arion Society. Mr. Spielter is engaged by several societies to appear as soloist in his own piano compositions.

Mrs. John W. Nichols, who has earned deserved recognition as one of the foremost pianists in this country, has been engaged by the Warren (Ohio) Conservatory of Music, to play the Schumann concerto in A minor with the Conservatory Orchestra, during the early part of February. She is already booked for many recitals during the season 1913-14, and will also appear with her husband, the tenor, in the joint recitals which are becoming popular with musical clubs. Mrs. Nichols is the recipient of several medals and prizes from the Royal College of Music, London, where she graduated as Hester Hardman, and later passed the examination which made her Associate of the Royal College of Music.

Vernon Archibald, the baritone, "showed himself to be a singer of power and finish," said the Chicago Music News. "Possesses a voice of rare quality and sweetness," said the Trenton Daily Gazette. "Was tendered an ovation," said the Trenton True American. "His singing called forth expressions of great pleasure," said the Watertown Daily Times. "A rich baritone voice, of unusual depth and purity of tone; was enthusiastically applauded," said the Kingston Leader. Here is a complete notice from a Terre Haute, Ind., daily:

A large audience of Terre Haute music lovers gathered last night at the concert hall of the Y. W. C. A. and enjoyed a song recital by Vernon Archibald, of New York. Mr. Archibald won his audience with the first selection and held them enraptured throughout the program. His voice is one of smooth and even tone, of wonderful compass and beautiful quality.—Terre Haute (Ind.) Tribune.

Elizabeth Kelso Patterson resumes her teaching of singing (Marchesi method), October 15. She has excellent prospects for the season, including several new and beautiful voices who begin with her, planning to remain all winter. This is to be expected, for Miss Patterson is a thoroughly schooled teacher, a singer herself of large experience in both public singing and private teaching. A recent slip on the stairs of the Century Theater resulted

in temporary inconvenience to Miss Patterson, over which she makes light.

Louis Arthur Russell has opened his studios in Carnegie Hall, and Newark, with every indication of a busy winter. Following the Summer Normal Sessions, the early season's teaching has been devoted to professional students about to return to their own studios. The Russell method is taught in ten academies and several private teaching centers throughout the country. Mr. Russell also announces a home department in New York City, a new departure in the Carnegie Hall studio plans, including all grades of study, with authorized teachers from the central studios. The season's plans include an autumn series of recitals in the New York district, an early evening musical culture class for singers and instrumentalists, and a special course of lectures beginning October 24. The course includes four illustrated talks on "Musical Form," a special lecture on "The Pianist's Hand in Preparation and Action," with other subjects to be announced later.

Bernhard Steinberg and Dr. Anselm Götzl have formed a musical partnership for singing, voice culture, correct breathing, tone production, interpretation and coaching for opera, oratorio, concert, Wagner operas and German lieder, with studies in the Metropolitan Opera House Building. Mr. Steinberg is cantor of Temple Beth-El, Fifth avenue, and Dr. Götzl is a conductor and composer of European reputation.

"In a Persian Garden" was sung last week, staged and in costume, for the first time in New York, at the Wanamaker Auditorium concerts, by Louise MacMahon, soprano; Mary P. Mitchell, alto; Orlo Bangs, tenor, and R.

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Norman Joliffe, baritone. Sadie Davidson, pianist; Gordon Kahn, violinist, and Alexander Russell, organ, completed the musical forces. Of the singers, Mr. Bangs made a special hit, all his recitatives and airs having in them superior intelligence, resonant voice, expression and distinct enunciation of text. He is a pupil at the Mehan studios.

Benjamin Lambord continues as conductor of the choral society bearing his name which did such good work last season; it has been renamed "The Modern Music Society of New York," with offices at 47 West Forty-second street. For any information address C. Saerchinger, secretary.

Samuel A. Baldwin's three hundred and twenty-second organ recital takes place today, Wednesday, at City College (137th street subway station), at 4 o'clock, with a program of works by Bach, Lemare, Debussy, Von Weber, and two works by the Americans, Everett E. Truette and Frederick Maxson.

M. Mauro-Cottone, the Italian-American concert and church organist, organist of the Spanish Catholic Church, Washington Heights, has returned a month ago from Paris, where he spent his vacation. He expects to play the Bossi organ concerto with orchestra with a New York organization this season.

Amy Titus-Worthington, the pianist and composer, has booked her delightful entertainment with several clubs and societies of New York and Washington. An expert dancer and singer are utilized to complete the affair. Mary Lansing, the contralto, will take part.

Helene Barfenwerffer (Mrs. McGrath) and Dr. McGrath returned October 1 from a stay of three months in

Europe. Her pupils' musicale of last April, at which she also sang, was a very successful event. More will be heard of her work during the impending season.

Mary Hissem de Moss is to be the soloist of the February 19 concert of the Harmonic Club Company of Cleveland, of which J. Powell Jones is the director.

Henrietta A. Cammeyer, the pianist and teacher, has issued her annual circular announcing her two studios, at 142 East Fortieth street and at Steinway Hall, 109 East Fourteenth street. She was for eight years Dr. William Mason's assistant, also a pupil of MacDowell, and is thoroughly conversant with the Leschetizky method. She keeps in touch with the most advanced ideas.

Lewis M. Hubbard, director of the Lachmund Conservatory of Music, 132 West Eighty-fifth street, announces that Elizabeth D. McIlvane will be in charge of the residence for out of town pupils. She is recommended by President Patton, of Princeton Theological Seminary. She will chaperone young women students at the school desiring to attend the season of concert and grand opera.

Charles Abercrombie, professor of artistic singing, is at his studio, 709 Carnegie Hall. He is known as the teacher of Ethel Jackson, Dorothy Morton, Bessie Blitz-Paxton, Signor Cantori, Rev. Bernard Steinberg, Dr. Franklin Lawson, Will C. Weedon, Alice Blossom, Marie Stori, Louise McCleery, Bessie Graham, and others.

Eva Emmet Wycoff is settled in her new studio, 433 West Fifty-sixth street, telephone 4604 Columbus, teaching, singing as substitute in church, etc.

Madame Bell-Ranske has issued invitations, through the members of the New Assembly, for the "housewarming" at the studio and rehearsing center, 66 East Fifty-eighth street, Sunday, October 12, 4 to 7 p. m. A select audience will soon be invited to hear Hugo's new opera, "The Temple Dancer," the libretto by Madame Bell-Ranske. The opening of the New Assembly is to be November 6, and David Bispham is expected to be present.

J. H. B. Joiner has lately joined the ranks of accompanists, and is meeting with success. At the concert of the Scottish Rite of Freemasonry, which occurred in Masonic Hall, New York, Friday evening, September 26, his sympathetic accompaniments were noted by an appreciative audience.

Riheldaffer and Gailey Recital.

The first matinee musicale at the Musin studios, 51 West Seventy-sixth street, New York, will occur next Sunday afternoon, October 12. Grace Hall Riheldaffer, soprano, Mary Dennison Gailey, violinist, with Carl Bernthaler, conductor of the Pittsburgh Orchestra, at the piano, will furnish the appended program:

Piano and violin, Sonata, A major.....	César Franck
Mr. Bernthaler and Miss Gailey.	
Caro Nome, Rigoletto.....	Verdi
Mrs. Riheldaffer.	
Nocturne, D major.....	Chopin-Wilhelmj
Oriente.....	Cesar Cui
In a Garden.....	Tirindelli
Variations.....	Tartini-Kreiser
Miss Gailey.	
Die Loreley.....	Liast
Die Meinscht.....	Brahms
At Night on the Terrace High (Eberhart).....	Genet
The Geranium Bloom (Eberhart).....	Cadman
The Groves of Shiraz (Eberhart).....	Cadman
Love, Fly on Rosy Pinions (Il Trovatore).....	Verdi
Mrs. Riheldaffer.	
Concert, D major (first movement).....	Tschaikowsky
Miss Gailey.	

Klibansky Pupils in Opera.

Robert Perkins' success as Telramund in the Darmstadt Royal Theater early in September, attested by a series of highly flattering press notices in local papers, brings forth the information that he studied two years with Sergei Klibansky in New York; it was his able instruction which developed Perkins' voice, so that he reached such perfection that he was able to enter on an operatic career in Europe at once. Other Klibansky pupils now making their mark in operatic circles in Europe are Tila Jansen, of the Hamburg City Theater, and Walter Jankuhn, of the Hamburg Operetta. Mr. Klibansky is spending the week end at Bridgeport, where he sings tonight at a musicale given by Mrs. C. A. Hamilton.

MR. SIMPSON RETURNS TO LEIPSIK.

Musical Courier Representative En Route from
United States, Witnesses Thrilling "Carmen"
Performance at Brussels—Leipscic Re-
vival of "Tosca"—Many Cham-
ber Music Concerts.

Leipscic, September 25, 1913.

While returning to duty after four months' vacation spent in the Illinois and Nebraska wilds, the MUSICAL COURIER's Leipscic correspondent stopped off at Antwerp and Brussels to visit the galleries, and incidentally happened upon a thrilling performance of "Carmen," at the Brussels Monnaie. The Carmen role, wonderfully given by Madame Symiane, was supported in like intensity by the Don Jose of M. Girod. The Micaela of Madame D'Avanzi and Escamillo of M. Ponzio were some degrees behind in voice and talent, though still representing very good art. The evening's bill of the opera gave the names of all the singers but did not mention the conductor. Judging by the lifeless orchestra in the overture and the lifeless and ragged ensemble throughout the first act, everybody was bashful about speaking the conductor's name. The audience paid no attention to the overture but kept on talking as if the opera were "un grand salon pour la conversation," as one might say in Bear Creek Township French. Germans might have thought they had drifted into a smooth running "Kaffee Klatsch" minus the coffee. Nevertheless, the principals and the chorus became miraculously enthused in the second act and the performance was then very exact and very intense until the close. Entirely aside from Madame Symiane's beautiful voice and truly dramatic nature, her giving of Carmen was of a most enjoyable type of consistent and characterful playing. For some reason, possibly because too early in the season, the attendance was very poor, but the enthusiasm at the close left nothing to be desired.

The promising and shocking young composer, Dr. Richard Strauss, author of "Salome" and "Elektra," has had the honor to be the author of the first concert number played in the new Leipscic season. The Russian cellist Gdal Salessky and Leipscic pianist Otto Weinreich began their Feurich Hall recital of September 20 with the Strauss F major sonata. The closing solo group was in memory of the eminent cello virtuoso and composer David Popper, who died August 7. Salessky played Popper's Hungarian rhapsody, "Elegie" and "Papillon." These pieces were not only in the real manner of the cello music, they combined a great deal of earnest melodic warmth, with an occasional interesting figure for the instrument. The Leipscic recital also included the Saint-Saëns concerto, and selections by Fibich-Salessky, Cui and Glazounow. Weinreich played a manuscript prelude and fugue by Hermann Kogler, a work of fair musical quality. Salessky and Weinreich gave the Strauss sonata in great breadth and clear lines, so that the work is not likely to seem better music than on this occasion. The cellist has since returned to St. Petersburg. He had been for four or five years under Julius Klengel at Leipscic conservatory.

At the Leipscic revival of "Tosca" on September 20, a splendid performance was achieved by Aline Sanden in the title role, and Jacques Urlus as Cavaradossi, the or-

chestra and ensemble under Otto Lohse. Both of these singing principals were extraordinarily disposed vocally and dramatically. They were well supported by Klinghammar, Kunze, Zoller, Herveling and Possony. The public applauded warmly at the very first act, and came into a great fury of enthusiasm at the close of the opera.

Alfred Kaiser's poor opera, "Theodor Körner," is being given occasional performance here on account of the historical and patriotic qualities of the text. Otherwise the musical score is a great mess of well orchestrated, commonplace music occasionally falling into real, conventional operetta spirit. In the last act the composer has had the bad taste to keep referring to the third class operetta melody with which he closed the act preceding. It all constitutes a bitter dose to persons who may have gone to the theater expecting to hear real opera. The text has to do with the dramatist, Theodor Körner, who died as a patriot in the war of 1812-13.

The concert announcements for the season show a profusion of chamber music concerts. Among these are an October concert by the Flonzaley Quartet, which plays for the first time in Leipscic the Arnold Schönberg string quartet, op. 7. A new organization is the Würzburger Quartet, led by the violinist, Walter Schulze-Prisca, a native of Chicago, who has been at the head of the violin work of the Würzburger Conservatory for some years. The organization plays Beethoven, Brahms and the Weingartner D minor. The five concerts by the Bohemian Quartet include assistance of Tilly Koenen and the pianists, Arthur Schnabel, Tina Lerner, Frederic Lamond and Carl Friedberg. Though Miss Lerner has played recitals here, this will be her first Leipscic appearance in chamber music. The St. Petersburg quartet will give three evenings, with the assistance of the singer Tilly Cahnbley and pianists Fritz von Bose, Else Gipser and Otto Moeckel. A Slavonic program will include Smetana's quartet, "Aus meinem Leben," the Tschaiakowsky piano trio and the Tancieff A major quartet, op. 13.

St. Petersburg papers are reporting the informal observation of Ed. Napravnik's fifty years' service at the Marien Theater. The opera set for the jubilee evening, September 23, was Tschaiakowsky's "Pique Dame." Napravnik's own "Dubrowsky" is often given in Petersburg and throughout Russia.

EUGENE SIMPSON.

HANSON ENGAGES ARTISTS.

Well Known Concert Manager Makes Announcement
from Europe—Arranging to Bring Zeppelin Airship.

Cable advices from London state that "M. H. Hanson, the American concert manager, who has been in Europe for some months, is arranging to take one of the new Zeppelin airships to the Panama-Pacific Exposition.

"Mr. Hanson announces that he will take the famous pianist Busoni to America in the fall of 1914 to appear with Arrigo Serato, the Italian violinist. Busoni will play only three months owing to his duties as director of the Bologna Conservatory.

"Mr. Hanson has also signed Willy Burmester, the eminent German violinist, for 100 concerts in the season of 1914. Burmester will educate the daughters of an American and intends to reside in New York for several years. Burmester has been honored by the Emperor with the title of Privy Court Counselor, usually only given to diplomats.

"Other artists on Mr. Hanson's list are: Mrs. Frank King Clark, known in America as Maud Oakley, and Arthur Alexander, both well known in the Paris and Berlin musical world, where they have been for the last few years; Alice Verlet, a coloratura soprano of the Theater de la Monnaie, at Brussels; Otilie Metzger, who went to America a year ago for an engagement with the New York Philharmonic and will appear with Madame Rappold-Berger and Franz Egenieff, the baritone."

August Enna has just finished a new opera, based upon a novel of Alexandre Dumas, which will have its premiere at the Theater Royal, Copenhagen.

CENTURY CONCERTS BEGIN.

First Sunday Night Concert of the Century
Opera Company Largely Attended—Great
Artistic and Popular Success.

October 5 saw the first Sunday night concert of the New York Century Opera Company and inaugurated what promises to be a series of artistic offerings of the highest class. The program, which was partly popular and partly classical, seemed to be entirely to the taste of the audience, which filled the vast auditorium, and was rendered in a manner which won many encores for the participants, all of whom were selected from among the forces of the Century Opera Company. Conductor Szendrei opened the program with a splendid rendition of Weber's "Oberon" overture, and, later in the evening, directed with no less inspired vigor the "Tannhäuser" overture, one movement of Beethoven's seventh symphony, and Gilbert's new "Overture on Negro Themes." The managers of the Century Opera are to be most highly commended for placing on the program of the first concert of the season a work by a rising American composer.

Among the soloists were Messrs. Kreidler, Bergman and Kingston, and Misses Howard, Ewell, Mason and Herbert. The great successes of the evening went to Bergman, who sang an aria from "Tosca" and was accorded a tremendous ovation, the audience being evidently delighted and thrilled as well by the beauty of his voice as the deep passion of his interpretation; and to Miss Ewell, who gave an aria, also from "Tosca," and won a well deserved encore. Among the other numbers on this excellent program were the prologue from "Pagliacci," finely rendered by Mr. Kreidler; the "Toreador Song" from "Carmen," by Mr. Kreidler and chorus; "Judith's Siegeslied" (Van Eyken), by Miss Howard, whose voice proved too small for the heavy modern orchestration; "Celeste Aida" from "Aida," by Mr. Kingston; and the quartet from "Rigoletto," by Mason, Herbert, Bergman and Kreidler, which was excellently rendered and proved a popular success.

Similar concerts consisting of vocal and orchestral selections are to be given every Sunday evening throughout the season at the Century Opera House.

Reinald Werrenrath's New York Recital.

At Reinald Werrenrath's New York recital in Aeolian Hall, Thursday evening, October 23, this popular-baritone will offer several novelties, among them being a group of songs by Arnold Schönberg, given for the first time in the United States.

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GERTRUDE V. O'HANLON'S WESTERN TRIP.
Chicago Concert Manager Books Her Artists in Many Cities.

Gertrude V. O'Hanlon, the well-known manager, is back in Chicago from a trip to the Pacific Coast; she made arrangements for concerts to be given by her artists at the following places:

Hanna Butler, soprano: Peru, Neb.; Atchison, Newton, Hutchinson and Topeka, Kan.; Des Moines, Ia.; Wayne,



Photo by Moffett Studio, Chicago, Ill.
GERTRUDE V. O'HANLON.

Neb.; Sioux Falls, Watertown, Huron, Rapid City and Deadwood, S. D.; Laramie and Sheridan, Wyo.; Baker City, Ore.; Missoula, Helena, Great Falls, Bozeman, Livingston and Billings, Mont.; Bismarck, Jamestown and Devil's Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls and Litchfield, Minn.; Dubuque, Ia.; Oshkosh and Fond du Lac, Wis.

The Beethoven Trio is now on a Western tour and will give concerts in the following cities: Litchfield and St. Cloud, Minn.; Dickinson, N. D.; Sheridan, Wyo.; Billings, Missoula and Bozeman, Mont.; Bismarck, Jamestown and Fargo, N. D.; Crookston, Fergus Falls, Brainerd, Faribault and Minneapolis, Minn.

Albert Lindquest, tenor: St. Paul and Minneapolis, Minn.; Peru, Neb.; Atchison, Hutchinson, Newton and Topeka, Kan.; Wayne, Neb.; Sioux Falls, Watertown, Huron, Rapid City and Deadwood, S. D.; Sheridan, Wyo.; Billings, Livingstone, Bozeman, Helena, Missoula, Great Falls and Lewistown, Mont.; Bismarck, Jamestown and Devil's Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls and Litchfield, Minn.; Oshkosh and Fond du Lac, Wis.

Rose Lutiger Gannon, contralto: St. Paul, Minn.; New Rockford, N. D.; Owatonna, Minn.; Wayne, Neb.; Bara-

boo, Wis.; Peru, Neb.; Atchison, Newton, Hutchinson and Topeka, Kan.; Chicago, Ill.; Sioux Falls, Watertown, Huron, Rapid City and Deadwood, S. D.; Sheridan, Wyo.; Baker City, Ore.; Missoula, Helena, Great Falls, Bozeman, Livingstone and Billings, Mont.; Bismarck, Jamestown and Devil's Lake, N. D.; Moorhead, Crookston, Fergus Falls, Little Falls, Litchfield, Minn.; Oshkosh and Fond du Lac, Wis.

Edna Gunnar Peterson, pianist: Fergus Falls, Minn.; Sioux Falls, Huron and Deadwood, S. D., with Alice Nielsen; Oshkosh, Wis., with Alice Nielsen; Fond du Lac, Wis.; Sheridan, Wyo., with Alice Nielsen; Billings, Livingston, Bozeman and Great Falls, Mont., with Alice Nielsen; Helena, Mont.; Bismarck, N. D., with Alice Nielsen; Mandan, N. D.; Crookston, Brainerd and Minneapolis, Minn.; Laramie, Wyo.; Baker City, Ore.; in joint recital with Cornelius Van Vliet in Helena, Great Falls, Livingston, Bozeman and Billings, Mont.; Northfield, Minn.

Albert Borroff, basso: St. Paul, Owatonna, Little Falls, Crookston, Minn.; Wayne, Neb.; Kearney, Neb.; Laramie, Sheridan, Wyo.; Huron, S. D.; Billings, Livingston, Helena, Great Falls and Missoula, Mont.; Baker City, Ore.; Pocatello, Idaho; Dillon, Butte, Mont.; York, Neb.

Miss O'Hanlon booked ten dates for Alice Nielsen in the West through the courtesy of Charles L. Wagner.

The Power Behind the Throne.

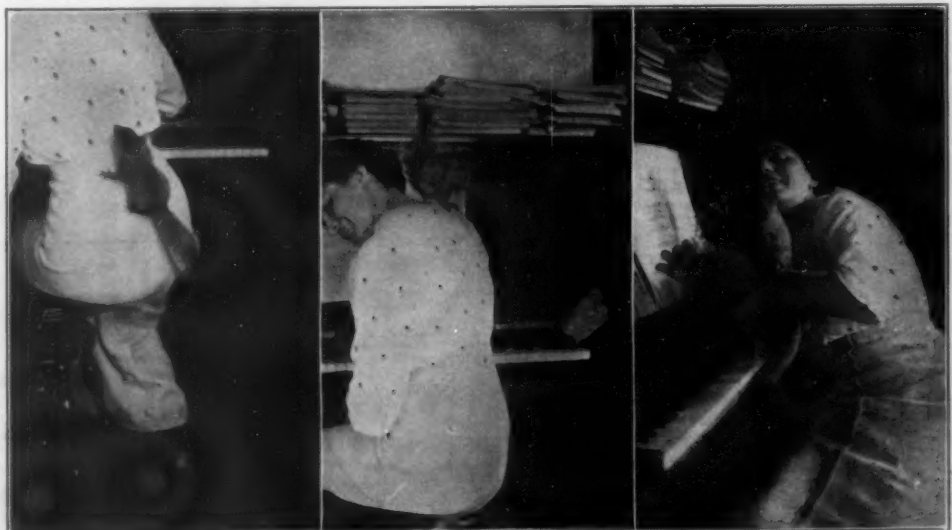
Those who have attended the performances of "Sweethearts" have been surprised at the remarkable improvement in the singing of Christie McDonald. Last year Miss McDonald's voice was apparently not at its best owing to the fact that she was probably using it incorrectly. Realizing this, she placed herself under the guidance of Byford Ryan, the well known New York voice specialist, who soon eradicated the fault, and won from her most sincere thanks.

Another of Mr. Ryan's successful operatic stars is Ann Swinburne, who will soon appear in a new opera entitled, "The Madcap Duchess." Last season Miss Swinburne was leading soprano in the "Count of Luxembourg" company. Still another Ryan pupil, who is winning honors, is Ivy Scott, who last week appeared as Antonio and Guilietta in the "Tales of Hoffman," at the Century Opera House, New York.

Mlle. Dufau and Her Squirrel.

Jenny Dufau, soprano, will give a recital in Carnegie Hall, New York, on Sunday afternoon, October 19. Mlle. Dufau will appear in a series of concerts this season in New York and Chicago and has only signed to sing a few times with the Chicago Grand Opera Company. The operas she will be heard in this season with that organization will be "The Barber of Seville," with Titta Ruffo; "Mignon," "Lucia," "Cendrillon," in English, and the "Tales of Hoffman."

The accompanying unique snapshots represent Mlle. Dufau and "Prinz," her pet squirrel. She found it about a month ago under a tree in Highland Park. Mlle. Dufau says that the squirrel's favorite place is at the piano, and when she wants to study seriously, she is compelled to put the animal in another room. As she expresses it, "When he sees my fingers moving over the keys, he jumps up and wants to play."



JENNY DUFAU AND HER MUSICAL SQUIRREL.

Prinz, attracted by the charms of song, approaches the artist.

Prinz's heart is divided between the attraction of harmony and the paper bag of peanuts in the corner.

Prinz criticizing.

Katharine Goodson on Holiday.

The accompanying picture of Katharine Goodson was taken at the beautiful little fountain on the Rugen, near



KATHARINE GOODSON AT THE FOUNTAIN.

Interlaken, and shows the noted pianist enjoying herself during her vacation.

Opening of Newkirk Studio.

Lillian Sherwood Newkirk took possession of her studio in Aeolian Hall, New York, on October 1, with a large class of pupils from widely separated States, and among them several prominent singers. Madame Newkirk will teach in New York on Wednesdays and Saturdays, the balance of the week devoted to outside classes, at Norwalk and adjacent cities. Clara Marie Jaeger, who has studied with Madame Newkirk for the past seven years, sailed for Paris last week for further study with Jean de Reszke. This talented young lady was to have given



Photo by Mishkin Studio, New York.
LILLIAN SHERWOOD NEWKIRK.

her annual recital in Aeolian Hall, November 4, which necessarily has been cancelled, as Madame Newkirk advised her to sail at the earliest possible date.

Alice Esther Smith, another talented student, has been studying with Madame Newkirk since she was sixteen, has filled many successful concert engagements and holds a position in a prominent church. She appeared afternoon and evening during the recent festival week of music at Aeolian Hall, and attracted much attention by her excellent singing. It is Madame Newkirk's intention to give a series of musicales this winter in her New York studio, which will afford an opportunity to observe the results of her work in a more intimate manner than is provided at the annual recital.

Revivals of "Le Jongleur de Notre Dame," "William Tell" and "La Dame Blanche" are to be given at Cologne this winter.

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KNABE PIANO**SOUSA WOULD MAKE A FINE TRAFFIC OFFICER.**

Shows It in Graceful Control of Musical Motion—And He Never Gets Excited.

[From the Indianapolis, Ind., News.]

John Philip Sousa, with his band, made two audiences happy at the Murat Theater yesterday afternoon and night and looked happy himself. There is a neat and natty perfection about what he does that extends to his own personal appearance and the appearance of his musicians, for the whole organization has an alert, intelligent and well groomed look. Mr. Sousa has been entertaining us for 10, these many years, and has thoroughly established a feeling of intimate cordiality between himself and his audiences. Yet ripping, rollicking, joyous and humorous as much of his music is, he never departs from gentlemanliness and gracefulness, nor degenerates into mere riot. All the excitement is under complete control and never for an instant is there the slightest trace of frenzy, irritation or doubt.

What a splendid corner traffic officer Sousa would make! Just the slightest little underhand jerk of his baton brings out a reverberating crash from the bass instruments. That would start the heavy trucks and the street cars. Then a graceful wave brings in the clarinets and other more timid instruments. That would be very encouraging to the ladies to cross. That gentle, contented, swaying back and forth of the arms would keep things running a long time, under ordinary conditions. The occasional raising of the white gloved hand and delicate closing of the fingers as if he were sprinkling a bit of salt on a particularly delicious note would gratify any passing personal friends and still leave him perfectly free to keep his mind on the mass of other people and vehicles and send them moving and sweeping along as he sends the music. It would be impossible to think of him as getting rattled by the greatest conglomeration of unexpected motion any more than by the most outlandish ragtime mixture which he now turns into brilliant concert cloth.

And, by the way, there is something so finely suggestive in the unexcited motions of Mr. Sousa that, when one saw him raise his arms and draw his hands apart as the band began to play "Snooky Ookums," one could practically hear the tearing of a very large rag. And then, although he did not move an inch from where he stood, his graceful gliding movements as the band played his "Gliding Girl," slight as they were, gave one a sense of sweeping about deliciously in a big ballroom.

That Mr. Sousa is not so young as he once was is shown by increase of white hairs in his well trimmed beard as he faces the audience to bow and the increased size of the bald spot which he turned toward the audience the greater part of the time. But his spirit is fresh and unchanged. And there was freshness and crispness even in the rendering of the Sousa marches, which everybody has been hearing for many years, but which the audience was glad to have played as encores after the newer things.

New Opera Has Amateur Performance.

A one act opera entitled "Romilda," the work of a young Italian resident of New York City, Salvatore Cardillo by name, had an experimental performance before a large and enthusiastic audience in the Carnegie Lyceum on Saturday evening, October 4.

If there were defects, the audience overlooked them and at the end of the sketch showed its approval with much applause. There were numerous curtain calls in which all connected with the production had a share.

The libretto was taken from a Spanish love story by Ario Flamma which deals with the tragic fate of two youthful lovers. The music was charming in spots and as a whole melodious. It was slightly reminiscent of various Italian writers, particularly Puccini, but at least there was enough originality to make it interesting. Those taking part in the performance were Emilia Leovalli who had the title role, Pompeo Tomasini and Michelangelo Rossini; Arturo Pappalardo conducted.

Cecile Ayres for University Course.

Cecile Ayres, the young American pianist who has met with considerable recognition since returning from Europe, where she completed her studies, two years ago, has been engaged to give a recital at the Ohio Wesleyan University, Delaware, Ohio, Thursday evening, February 26, 1914. Miss Ayres is also to appear as soloist before the Girls' Musical Club, of Houston, Tex., on November 10.

Lesley Martin Artist-Pupils.

Lesley Martin, erstwhile musical critic of prominent San Francisco daily and weekly papers, whose reviews of current music events in the nineties caused a stir there, now resident in New York as teacher of many stars prom-

inent on the stage, has enrolled as students singers who have achieved a reputation, but who rightly keep up study of tone production, coaching in style, etc. Some of these are as follows: Mischaska Leon, tenor, engaged by the Montreal Opera Company, who is taking daily lessons; three artist pupils engaged in the Boston Opera Concert Company, viz., Gertrude Hutcheson, coloratura soprano, Umberto Sacchetti, tenor (formerly principal in the "Girl of the Golden West"), and Romeo Malpica, baritone, now touring New England. The management of this company gives Lesley Martin the ensemble rehearsal of all its artists as well. Gabriella Chapin, coloratura soprano, and Evelyn Hayes (a niece of former President Rutherford B. Hayes), are both taking daily lessons, the latter appearing in vaudeville.

How many metropolitan teachers can point to a record of pupils holding prominent engagements?

NOTED ARTISTS FOR OBERLIN.

Ohio's Well Known Musical Conservatory Will Present Attractive Concerts This Season—Philadelphia and Minneapolis Orchestras Also to Be Heard.

Prominent artists are to appear at the Oberlin (Ohio) Conservatory of Music this year. The following shows the exact dates:

November 17, Josef Hofmann, piano recital.

December 2, Oscar Seagle, the celebrated American baritone, in a vocal recital.

December 13, the Philadelphia Orchestra, Leopold Stokowski conductor, symphony concert, with assisting piano soloist to be named later.

January 14, Julia Culp, the Dutch lieder singer, in recital.

February 17, Jacques Thibaud, the celebrated French violinist, in recital.

March 7, the Minneapolis Orchestra, Emil Oberhoffer, conductor, symphony concert.

During the spring term Harold Bauer will give a piano recital. Both Mr. Bauer and Mr. Hofmann visit Oberlin each time they tour this country.

Jean Gerardy, the Belgian cellist, is to appear in recital in April.

As a climax to the musical season in Oberlin, the May Festival will be given during the second week in May. The Oberlin Musical Union, under the direction of George Whitfield Andrews, will sing the "Odysseus," by Bruch, and a new work by Pierné, "The Children's Crusade," assisted by famous soloists and accompanied by the Chicago Symphony Orchestra.

They See the Light.

[From the Musical Monitor and World.]

Hang it all, there must be some truth amid so much smoke. Everywhere the poor American composer is the butt end of all the poverty jokes. Caricatures in a recent issue of the MUSICAL COURIER, where various summer activities were suggested to while away the dull season in the musical colony, show how the pedal technic of the organist brought him into appropriate use for operating the treadmill, the operatic impresario and his troubles with his "catty" song birds suggests at once the animal trainer, but the poor composer suggests only hunger, and so he is recommended for entry in the pie eating contest, not even for the prize, but for the sake of the mere food in the pie—a doubtful food value at best. Bring on that ten thousand!

Kathleen Parlow Due in November.

Kathleen Parlow, the renowned violinist who is to make her third American tour this season, will sail from Southampton, November 2, on the steamship Prinz Friedrich Wilhelm, which is due in New York November 10. Miss Parlow has proved such a great favorite on her former visits that the interest in her playing is keen, and she will be a staunch attraction in the concert field this year.

At the Van Yox Studios.

William Lyndon Wright, baritone, has been engaged to assist Maximilian Pilzer, violinist, at Freehold, N. J., October 21 and at Wilkes Barre, Pa., October 31. Lena Bayes Hayes, contralto, has been engaged to take charge of the vocal department of Wyoming Seminary, Kingston, Pa. Edna Parry, alto, has just closed a forty weeks contract for a tour in the East and Middle West.

Another Engagement for Margarete Matzenauer.

Margarete Matzenauer, prima donna contralto of the Metropolitan Opera Company has been engaged as the star attraction for the Senior Lecture Course of the Ohio Wesleyan University. Her concert will be given Thursday evening, April 16.

SOME OLD TIME MUSICIANS.

An Interesting Letter to the Springfield, Mass., Republican—
"China" and Its Composer—Musician Corrects an
Error by Edgar Stillman Kelley.

To the Editor of the Republican:

The writer was an interested, yes a delighted, listener when Edgar Stillman Kelley conducted the first performance of his "New England Symphony" at the great Norfolk festival last June. This work fully merits and is sure of being heard many times in the future, for it is a conspicuously interesting contribution to American music. Reading in the Republican this morning what Mr. Kelley had said in Boston about his work, it was noticeable that he still clings to the little bunch of errors drawn from loose sources, that appeared in the printed program, or description, of his work at the time of its performance.

The mottoes placed at the head of the different movements Mr. Kelley has taken for what he, and many others, have called "The Log of the Mayflower." Now the "log" of a ship, is, correctly speaking a flat piece of wood attached to the end of a long rope on a reel, and is used to determine the speed of the vessel. The log book is a journal, in which is recorded every day the figures of the log, and other daily incidents. This book, it is true, is frequently called by sailors, "the log," but giving a title to a book it is not likely that any but the correct word would be used. If this were the log of the Mayflower, why should such an entry as "Warm and fair weather; the birds sang in the woods most pleasantly," be entered in it? And it must be remembered, too, that the ship arrived in December. The true title of the book is the "History of Plimouth Plantation," and extends to the year 1647.

In the third movement of the symphony Mr. Kelley makes use of Timothy Swan's oldtime "China," and plays upon it so ingeniously and effectively that a musician in the audience facetiously called it "decorated china." Here, too, Mr. Kelley has permitted errors to creep into his statement that may be worth correcting, especially in this particular part of the country. He says Timothy Swan was born in Suffield in 1757. The published vital statistics of the city of Worcester show that he was born in that city, July 23, 1758, the son of William and Lavina Swan, the third of a family of seven. On the death of his father, when he was seventeen years old, he and his mother removed to Northfield, and he there learned the hatter's trade. At the age of twenty-four he went to Suffield, Conn., where he remained twenty-five years. He married a daughter of Rev. Ebenezer Gay, of Suffield, and had by her fourteen children, four dying when very young. On leaving Suffield Swan returned with his family to Northfield, and the house in which they lived was purchased by Rev. Ebenezer Gay and presented to his daughter. This house they occupied until Swan's death in 1842, when it was sold.

The major part of Swan's music was written in Suffield, although he had tried his hand at composition before coming there. It is said that his first real impulse for music was awakened when attending a singing school in Groton, and there became familiar with the music of William Billings. In 1774 he entered the army as a fifer, but remained only one year. About 1800 Swan and A. Ely published a little book, called "The Songster's Assistant," Ely doing the engraving. This is one of the very earliest contributions to American secular music. About half of it was composed by Swan. This was a Suffield publication, and the engraving was so finely done it would be interesting if somebody in Suffield could throw light on who this man Ely was, for his name does not appear in any published lists of American engravers.

From some old documents and letters that had long been in the possession of Timothy Swan Shedd, of Wethersfield, Conn., a grandson, a good deal of light is thrown on the everyday life of Timothy Swan. His music was so much admired at the time, that he was often urged to teach singing schools; but he had an inborn diffidence, and after a few attempts gave up the occupation. He was a man of some eccentricities; for example, after an unusually severe cold, contracted in his early years, he conceived the idea that he could never go without a head covering, and always wore his hat, or at times, indoors, a velvet skull cap, and this custom he adhered to until his death. He was particularly fond of poplars and lilacs, and planted so many about his house in Northfield that it was fairly embowered, and could hardly be seen from the street.

Anecdotes have been told of his peculiarities, some of them, it must be said, rather cruel. It was said that he composed a piece of music while a child of his was dying; and that he first wrote "China" with his finger in the sand while recovering from a spree. The tributes of esteem and affection, from relatives and friends that are at hand, make such things hard of belief; and it is to be regretted that they ever found their way into print.

Swan was a great reader, sitting up till past midnight, and then lying late in the morning. This led his Northfield neighbors to say that he was "poor, proud and indolent." He was something of a poet, and being an ardent admirer of Robert Burns, he often wrote verses in Scotch dialect.

He was a poor business man, and realized but little from his music. Mr. Kelley truly says of "China": "It is about as near to American folk music as anything we have; and in its unusual rhythmic, melodic and harmonic qualities, is worthy of a place beside the German Chorals." It seems clear that had Swan lived in a later age, or had he in his own age been less handicapped by narrow environment, he would have left a name behind of much larger significance.

Worcester, September 21, 1913.

N. H. A.

"Come On In, the Water's Fine."

The accompanying snapshot shows that Cornelius Van Vliet, the well known Minneapolis cellist, is also an expert swimmer. Though the weather is now growing very



CORNELIUS VAN VLIET ENJOYING HIS DAILY SWIM.

cool for his favorite sport, Mr. Van Vliet nevertheless continues to take his daily plunge in Lake Minnetonka.

Brothers in Bedlam.

[From the Houston, Tex., Daily Post.]

A short time back appeared in the MUSICAL COURIER this:

"What with steel riveting on the new Lord & Taylor Building, across the street from the MUSICAL COURIER office, the remodeling of the Vantine Building only fifty feet away, the asphaltting of Fifth avenue, and the firemen's parade on Friday, last week was a peculiarly soothing and peaceful one at this desk."

If the COURIER man can find any comfort in the old adage, "Misery likes company," from immediate personal experience we are able to assure them that "there are others." However, we resignedly suffer personally our city's "growing pains," because we are always so loyally and patriotically pushing for our own people and our own place.

Boston Symphony Engages Christine Miller.

The Boston Symphony Orchestra has engaged Christine Miller, the popular contralto, as soloist for its concert at Worcester, Mass., Tuesday evening, February, 10.

Miss Miller will appear this season on the concert course of the Lawrence Conservatory of Music at Appleton, Wis., of which Frederick Vance Evans is dean.

New Engagements for Horatio Connell.

The Indianapolis Maennerchor has engaged Horatio Connell, the noted baritone, for its March concert. Mr. Connell is also to give a recital at St. Mary's College, Knoxville, in connection with his engagement with the Chicago Apollo Club, in April.

Henry P. Schmitt Reopens Studio.

As announced last week, Henry P. Schmitt, formerly concert master of the New York Philharmonic Society, has reopened his studio at 203 West Eighty-first street, New York. The present outlook, it is said, points to a very busy season.

Northwest News.

Six public rehearsals for the benefit and musical education of the school children of Portland, Ore., will be given this season by the Portland Symphony Orchestra.

"They say cabarets aid digestion."
"They do. Because where there's a cabaret there's usually less to eat."—New York World.

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Zoe Fulton, a Progressive Singer.

The appended reviews culled from Newark, Ohio, papers, give a fitting estimate of what the young contralto, Zoe Fulton, can do. They are based for the most part on a very difficult and excellent program given by Miss Fulton, Oley Speaks, baritone, and Carl Bernthaler, pianist and accompanist, in the Newark High School auditorium, Thursday evening, September 11, 1913:

Entirely an American product, Miss Fulton, after studying in the East for years with John David Beale, and later with Dennis Meehan, went in the grand opera field, later becoming prima donna contralto of the Aborn forces. Her voice is of great volume, range and sweetness. In "O Don Fatale" of Verdi and "Knowst Thou the Land," from "Mignon," she was wonderfully effective. Carry-



ZOE FULTON.

ing the great aria from "Rienzi" with wonderful force and power, she broke forth into the Brahms, Strauss and Tchaikowsky songs with amazing verve, spirit and warmth. . . . She deserves every honor that is heaped on her.—Newark (Ohio) Daily Advocate.

The sustained excellence of her rendition of the "Rienzi" aria was a real surprise, the voice clear, correct, with great volume. She gave a warm interpretation of the Tchaikowsky song and the Richard Strauss "Heimliche Aufforderung." In the Brahms "Der Schmied," she simply soared, responding to the text with a full, clear, resonant tone. The Verdi "O Don Fatale" was her triumph, coupled with the "Mignon" and "Carmen" arias. Zoe Fulton is a wonderful young woman, absolutely indefatigable. She has gone far on the road to success and will go much farther. An American product, she reflects great credit on her teachers, on her energy and indomitable will. By her own efforts she has forged into the line of grand opera, for years being the contralto of the first Aborn company. With a large experience in oratorio work, she is now about to enter the concert field, and with her fine contralto voice of breadth and range and sweetness she will go far.—Newark (Ohio) American Tribune. (Advertisement.)

Francis Rogers on English Diction.

According to Francis Rogers, because American singers have always spoken English, they often feel that they need not study its theoretic side. The baritone insists, however, that it is far from safe to take one's own ability for granted when it comes to the rendition of English songs.

"The French," says Mr. Rogers, "are justly famed for the perfection of their diction in singing, but they take nothing for granted, except that their language is a beautiful one to listen to. Consequently they submit to a long, rigorous and intelligent study of the whole subject, and then send out such splendid exponents of clear and mellifluous diction as Plançon. So, also, to a less extent, with the Germans and Italians. English speaking singers bring up the rear of the procession and sing their own language in so wretched a fashion that many are convinced that the fault lies with the language.

"The long suffering public should refuse to be imposed upon any longer. It should realize that, when it cannot understand what a singer is singing about, that it is the singer's fault alone and not that of the listener or the language. It is well to remember that the old saying: 'He who sings well, sings well,' has a converse—'The singer

who cannot sing his words intelligibly and beautifully does not know how to sing.'"

Mr. Rogers has returned from Europe, where he spent his summer in travel. He will continue to concertize under the management of Loudon Charlton, with whose office he has been associated for ever ten years.

"THE TALES OF HOFFMANN."

Another Brilliant Success Scored by the Century Opera Company—Offenbach Goes Well in English.

All told, the third week of the New York Century Opera Company, giving Offenbach's pleasing opera comique, "The Tales of Hoffmann," was, if possible, even more successful than the others in drawing packed houses, and the fact that this opera was sung in English certainly seems to have had something to do with its success. So evident was it that the public wanted English that the French performance scheduled for Monday evening was abandoned and a regular English performance given in its place.

Of course, in this matter of language, it must be acknowledged that there is a vast difference in the value and necessity of a language "understood of the people" between various operas. "Gioconda" and "The Tales of Hoffmann," both of them being most complicated and confused stories, are much more enjoyable when one under-

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stands the words; "Aida" is much simpler and there are only certain scenes in it where we feel that it is quite necessary to understand the text—most of it is "just plain music" and it matters very little indeed what the words are about—and it seems possible, even probable, that some other works, especially, perhaps, those of Wagner, will be found to be actually more effective to an American audience sung in German than in English. This is one of the questions upon which this season of the Century Opera will shed light, and it is to be hoped that the public will come forward and express its opinion.

Of course, everything depends upon the translation. If that is bad, the result may easily be ridiculous. But, so far, the translations have been excellent, and this is especially true of "The Tales of Hoffmann."

This past week brought out several new names. Misses Ewell and Howard and Messrs. Kreidler, Kaufman and Wheatley are already familiar names to Century Opera audiences, but the names of Simondet, Mason and Daddi are new in this cast. Miss Mason was a very pretty and wonderfully doll-like doll, and Daddi, as attendant to the doll, was as funny as possible in this comic role and made a decided hit. The interpretation was in every way excellent, and such was its success that it might well have run another week or more to equally full houses.

Pasternack to Conduct Orchestral Society.

Josef Pasternack formerly conductor at the Metropolitan Opera House, has been appointed conductor of the Orchestral Society of New York, a symphonic organization under the management of D. S. Samuels.

Following its concerts in New York this season, the Orchestral Society will make a tour of the United States.

Malkin Music School Concert.

An interesting concert was given under the auspices of the Staten Island Farm Colony at St. George, October 4, the artists appearing by courtesy of the Malkin Music School, of New York. Jacob Rittenband was warmly appreciated; he is a promising young violinist, pupil at the school, under Arnold Volpe. By his playing of pieces by Wieniawski, Schubert and others he proved himself the possessor of many fine qualities; he combines temperament, well-equipped technic and intelligent interpretation. He was forced to add an encore.

The audience was furnished a delightful treat in the playing of a gifted young pianist, Ada Becker. Her playing of Liszt's polonaise was splendid. She displayed warm temperament, well developed execution, and a keen appreciation of rhythm. Her playing as well as her charming personality delighted and caused prolonged and genuine applause. J. Massell showed himself a singing teacher of merit by the excellent manner in which his pupil, Helen Heineman, sang arias from "Hugenots" and "Tosca." Her voice is exceptionally clear and well schooled and she reflects Mr. Massell's ability as a teacher. The Malkin Music School is to be congratulated on possessing such valuable talent among teachers and pupils alike.

Gurle Luise Corey, a Brilliant Soprano.

Gurle Luise Corey enjoys the distinction of being perhaps the first American trained coloratura soprano to sing the old Italian bel canto method. She also possesses a beautifully smooth legato, that is rare in coloraturas, and which enables her to sing lieder with as much ease as the difficult cadenzas in arias of the florid school of Bellini, Rossini and Donizetti. Her repertory boasts of over three hundred numbers and ranges from simple folksongs to lieder and operatic arias. Indeed on her programs this season are a number of fourteenth and fifteenth century arias which will be heard for the first time in this country. C. M. Cortesi, her first teacher, exclaimed when first hearing her voice: "Ah! at last a second Patti," and she bids fair to make good his prophesy.

Subsequently studying with Oscar Saenger, that master predicts a brilliant future for her, and is quoted as saying:



GURLE LUISE COREY.

"A truly lovely voice with a naturally perfect trill and staccato. A God given voice, that many great singers would sell their souls to possess." Miss Corey is for this season under the management of the Briggs Musical Bureau of Chicago, and has booked a number of excellent engagements, of which an account will appear later. (Advertisement.)

Suppose a prima donna, while returning from abroad, was asked to sing a song to entertain a ship's company and the damp weather clogged up her pipes, would they put her in the ship's brig for misdemeanor on the high Cs?—Baltimore News.

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BEHYMER'S ATTRACTIONS.

Enterprising California Impresario Announces Long and Attractive List of Events for This Season—Chicago Grand Opera Company also Included.

L. E. Behymer, the well known California and South-western musical manager, has prepared a notable list of attractions for his territory this season, as will be seen from Mr. Behymer's following announcement:

"In many ways this season is to be a banner year in California musically. The only trouble that might be encountered is that too much music is being sent Westward. The



RECEPTION ROOM IN THE NEW OFFICES OF L. E. BEHYMER, IN THE LOS ANGELES AUDITORIUM THEATER, OF WHICH HE IS MANAGER.

Philharmonic Courses have become a great factor of the musical life of the West. The pioneer series sixteen years ago was in the old Simpson Auditorium in Los Angeles, six events, of which two were musical lectures and four instrumental and vocal concerts. This year three series are being given in Los Angeles, introducing for the first series Geraldine Farrar, Madame Schumann-Heink, Charles W. Clark, Josef Hofmann, Fritz Kreisler, Jean Gerardy and Gabriel Yaaye.

"The second series introduces Frances Alda, Frank la Forge, Gutia Casini, Ignace Paderewski, Clara Butt, Kennerley Rumford, John McCormack, Yvonne de Treville and Mischa Elman. To accommodate the out of town public a matinee series has been arranged, presenting the Flonzaley Quartet, John McCormack, Clara Butt, Kennerley Rumford, Kathleen Parlow, Harold Bauer, Frank la Forge, Madame Alda and Gutia Casini.

"Independent of these series Madame Melba and Jan Kubelik will be heard; also Francis Macmillan, Teresa Carreño, Fannie Bloomfield Zeisler, the Pavlowa Company, and many other artists.

"The Pasadena Music Hall Association is presenting in its Philharmonic Series the Flonzaley Quartet, Yvonne de Treville, Anna Pavlowa and her company of dancers, Gerardy and Yaaye, Josef Hofmann, and Madame Schumann-Heink. Madame Melba will sing at the opening of the wonderful Huntington Hotel on the crest of Oak Knoll.

"The Sacramento Saturday Club will present for the twenty-first year a splendid series of instrumentalists and vocalists, opening with Emilio de Gogorza, followed by Harold Bauer, Ernestine Schumann-Heink, Charles W. Clark, Fritz Kreisler, the Flonzaley Quartet, Yvonne de Treville, Clara Butt and Kennerley Rumford.

"The Fresno Musical Club will open with Madame Alda, La Forge and Casini, followed soon after by Charles W. Clark, Josef Hofmann, the Flonzaley Quartet, Yvonne de Treville, and Francis Macmillan, playing Madame Carreño independently.

"The San Diego Amphion Club will have for its artists Emilio de Gogorza, Teresa Carreño, Charles W. Clark, Charles Wakefield Cadman, Jean Gerardy, Gabriel Yaaye, the Flonzaley Quartet and Sibyl Sammis MacDermid. Mischa Elman and Ernestine Schumann-Heink will be played independently in that city.

"The Philharmonic Course as arranged for the Spreckels Theater, San Diego, will consist of the Melba-Kubelik Company, Butt-Rumford, Bachaus-Parlow, Harold Bauer, and Yvonne de Treville.

"For Santa Barbara the Philharmonic Series will open with Madame Alda and her company, followed by John McCormack, Yvonne de Treville, Josef Hofmann and the Flonzaley Quartet.

"The Redlands Spinnet Club will present Harold Bauer, Yvonne de Treville, Mischa Elman, Clara Butt and Kennerley Rumford.

"For the Notre Dame School in San Jose the arrangements include Charles W. Clark, Harold Bauer and possibly Madame Schumann-Heink.

"For Riverside there are booked Josef Hofmann, the Flonzaley Quartet, Charles W. Clark, and Sibyl Sammis MacDermid.

"The Woman's Symphony Orchestra of Los Angeles will

have for its soloists Madame Carreño, Francis Macmillan, and Madame MacDermid.

"The Los Angeles Symphony Orchestra is endeavoring to arrange for Harold Bauer, Clarence Whitehill, Fannie Bloomfield Zeisler, Yvonne de Treville, Charles W. Clark, Mischa Elman and Clara Butt.

"The Arizona towns will hear Mischa Elman, Clara Butt and Kennerley Rumford, Madame Melba, the Flonzaley Quartet, Madame Carreño, the Gerardy-Yaaye Company, and the Madame Alda organization. Madame Schumann-Heink will sing in Yreka and Marysville, in northern California, and in Fresno, Pasadena and Santa Barbara, Cal., independently.

"In Sacramento a Philharmonic Course will be instituted, including Melba-Kubelik, Butt-Rumford, Bachaus-Parlow, and one or two other soloists and instrumentalists, under the auspices of the Saturday Club, but independent from its regular series.

"In addition to these attractions the Chicago Grand Opera Company season in the Southwest is under the Behymer management; also the New Philharmonic Orchestra, the Montreal Opera Company and the Pavlowa Company. The Tivoli Opera Company, of San Francisco, will play a four weeks' engagement early in the season at the Auditorium, Los Angeles, and the Leoncavallo Opera Com-



L. E. BEHYMER.

pany will be heard in a four weeks' season of Italian grand opera during December.

"The Auditorium in Los Angeles is the center of all musical activities and is under the direct supervision of Mr. Behymer. All the concerts given by the Los Angeles Symphony Orchestra, the Los Angeles People's Orchestra, the Woman's Orchestra of Los Angeles, with the male choruses, the Orpheus Club, under the direction of Joseph Dupuy, the Ellis Male Chorus and the Lyric Club, female chorus, under the direction of J. B. Poulin, are given in the Auditorium. The Gamut Club, the men's musical club and the Dominant Club, the ladies' musical organization, are two important factors in the musical life of this center of art in the Southwest.

"Under the circumstances certainly the Behymer office will be filled to overflowing, and the efficient corps of assistants will be ever on the alert to carry out the same careful arrangement for the welfare of the artists and the income of the manager as heretofore."

Vera Barstow's Versatility.

Vera Barstow, the young American violinist, seems to possess unusual ability in her intellectual grasp of the inner meaning of the various schools of violin composition.

Her Mozart renditions disclose a lovely legato; in the Saint-Saëns concerto in B minor, which she played at her initial concert last season in Cambridge, Mass., with the Boston Symphony Orchestra, at the outset of her career, this fair artist's dainty fluency showed to fine advantage. As she plays the Tchaikowsky concerto, poetic numbers, transcribed from German and Italian songs, Wilhelmj transcriptions of the Schubert and Bach-Gounod "Ave Marias" and display pieces from Hungarian and Spanish composers, all these reveal Miss Barstow's versatility in interpretation. Intelligence and sincerity stamp her performances with a merit which is bound to be universally recognized.

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ANENT PRIZE OFFERS.

Two Interesting Articles on a Timely Subject.

Mrs. Jason Walker, chairman of the American Music Committee of the National Federation of Musical Clubs, discusses prize offers as follows in the September number of the *Musical Monitor and World*:

"In its issue of July 16 the *MUSICAL COURIER* announced a \$200 prize for a libretto suitable for the \$10,000 prize for a grand opera offered by the N. F. M. C., in a competition for American composers. As the editor most thoughtfully states, 'this *MUSICAL COURIER* prize is in no way associated with the prize offered by the National Federation of Musical Clubs.' After a long preamble upon American art, raising the question and, as usual, leaving it unanswered, as to whether a composer will compose in spite of everything, or whether abject poverty is the only creative inspiration, indulging in a short dissertation upon the inflated prices of artists, giving voice to a few pertinent suggestions as to who shall make the program—the audience, artist or conductor—the editor gets down to the vital subject of prize competitions. His reference to the Paderewski prize—awarded, but without public rendition—brings us to the point which the National Federation of Musical Clubs considers the strongest and best in the competition for American composers, conducted by its American Music Department. The prize is of no avail without the composition is given a public hearing. This the N. F. M. C. does for its prize winners—and under the most favorable conditions. The best orchestras and artists are secured and the event is made the most prominent and interesting of the conventions. The orchestral prize compositions of the Federation competitions have been used by all the leading orchestras, not only once but frequently. The American composers as well as our most thoughtful musicians feel that this biennial competition, conducted on the high and unprejudiced plane maintained by the Federation, has had the strongest influence on musical development and has been the cause to a great degree of the increasing recognition given to American compositions and artists all over the world.

"The permanency of these competitions is one of the most satisfactory features. Backed by this splendid national organization, the work will continue. This is especially true of the competition for a grand opera.

"If this first effort meets with success and is supported by the musical influences of our country, the N. F. M. C., with the co-operation of the Los Angeles American Opera Association, expects to continue this competition every four years—thus establishing a 'Grand Prize of America,' the winning of which is to be the aspiration of all American composers in the future. As soon as librettists and composers can realize that every four years this prize will be given, and also an adequate production of the prize opera, with every plan and detail complete, all of this work can have a positive goal and there will be a continued incentive to give more of their time to creative work.

"If a strong, fine opera is brought out by this competition, the production of it at Los Angeles in 1915 will mean a tremendous success for the opera in all the cities of this country, and probably Europe. The committee placed no restrictions upon the librettist and composer as to locality. The following quotation from the conditions is plain as to that matter: 'As the time is limited for submitting operas in this competition, the scenes and characters of the libretto will not be limited, but where everything else is equal, the preference will be given to one of American character.'

"The short time allowed for this competition is to be regretted, but the N. F. M. C. as a body only meets once in two years and all future work has to be promoted at these biennial conventions. This work was finally decided upon at the Chicago convention; 1915 is the year to climax the opening of this splendid work for American music, and the N. F. M. C. hopes that the composers, librettists, press and entire country will realize what this occasion will mean in our placing as a musical nation—entirely outside of the importance of the whole plan from a financial standpoint.

"The American Music Committee of the National Federation of Musical Clubs appreciates the interest and co-operation of the *MUSICAL COURIER*. There seems a slight inconsistency in one breath decrying prize competitions and in the next announcing one of its own—but we are all inconsistent. The only thing that counts is the fact that we are all working for the same result—the uplift and development of music in America. We must encourage a spirit of national loyalty. As soon as that spirit prevails there will be no limit to our accomplishment.

"A definite musical notation was established with the dawn of the Christian era. The tender flower of song was carefully and slowly brought out, entirely through religious influence, and music, in itself the purest thing known to man, must represent the climax of Christianity—

spiritualized thought. Then its influence will be universally recognized as antagonistic to vice, and a vital power in the uplift of humanity."

From the Spokane (Wash.) *Spokesman Review* of September 28 the following editorial is called:

"Poets, get busy! It has been known for some months that the National Federation of Musical Clubs offers a prize of \$10,000 for the best grand opera by an American composer, but now the *MUSICAL COURIER* comes forward with an offer of \$200 for the best libretto, the 'book o' th' op'ry,' as the young vendor styles it in his walks up and down the aisles of the theater. The *COURIER* stipulates for English, so let no aspirant think to send in anything written in the Ojibway tongue; it wouldn't stand a ghost of a chance. The librettist must be an American citizen, so get your naturalization papers if you come from Bohemia, Arcadia, Graustark, or any of those apocryphal lands wherein George Barr McCutcheon's stories are housed. As to the sort of English to be used it is stated that 'the text must be worthy the sponsorship of the aforesaid National Federation,' yet, 'it need scarcely be added that the *MUSICAL COURIER* prize is in no way associated with the prize offered by the National Federation of Musical Clubs.' And if you will compete you need to 'get a move on,' since you have only until the last day of next month to send in your work.

"This whole matter of prize giving is foolish. The offers are, of course, made in good faith and the prizes will be awarded—to people who write for money. The world is full of people who write for money. But the great poem, the great play and the great opera is always written—not by some one who wants to say something, whether or not for money—but by one who has something to say. Prizes will stimulate the writers, but the one who can put forth the really great work will speak when his hour strikes and money will neither help nor hinder him. Ten thousand dollars is a generous sum to pay to the winner, but the square of it would not make that winner write a better opera. It would simply set more competitors at work and multiply the labors of the examiners.

"But what shall be said of the comparative values? A prize of \$200 for a libretto seems picky and unimportant to warrant the sowing broadcast of a circular by the wealthy *Musical Courier* Company. Possibly there was a misprint in the figures, that got past the proofreader, and the proper sum is \$2,000. That would seem a juster proportion to set against the \$10,000 offered for a complete opera, book and musical score. Or does the *COURIER* go by the valuations of librettos of standard operas—let us say like Mozart's 'Magic Flute' or Verdi's 'Masked Ball'?

Mozart got so little for his music that a deal in proportions would make the literary perpetration of the 'Magic Flute' net its author about 10 cents! But when you tackle the books of the 'Marriage of Figaro,' of 'Aida,' 'Falstaff,' or the Wagner music dramas, you find quite 'another breed of cats.' Perhaps the *COURIER* has figured out an average and finds it to be \$200. It kindly offers to place the author in communication with a composer to set the work to music. The librettist is then undoubtedly expected to arrange with said composer to hand over a share of the \$10,000 in case his work proves a winner.

"Go to it, poets!"

[No, there is no mistake! Two hundred dollars is the figure and not two thousand. Our esteemed contemporary seems to have overlooked the fact that we retain no rights in this prize competition. We have offered a small sum merely as an inducement to poets to sit down and write librettos and to send them our way. The National Federation of Musical Clubs offers a vastly larger prize, it is true, but it also "reserves the right to produce the prize opera for the first sixty performances thereof without royalty to the composer." That is only fair and just, as the N. F. M. C. will assuredly be put to a heavy expense to get the winning opera performed, but the *MUSICAL COURIER* prize can in no way be compared to this other, or justly criticised because it is only \$200 and not \$2,000 or \$10,000; for the *MUSICAL COURIER* does not even reserve the right of publishing the winning libretto. It hopes merely to furnish some American composer with a satisfactory libretto, thus helping the good work along.—EDITOR *MUSICAL COURIER*.]

A Kubelik Riot.

Chicago, Ill., October 5, 1913.

To the *Musical Courier*:

Jan Kubelik, opened his American tour at Orchestra Hall, with a seating capacity of three thousand this afternoon. A furore resulted when it was found that all seats had been sold and the management of the hall was obliged to place three hundred people on the stage to quiet the throng that demanded to see and hear the noted violinist. A detachment of police was necessary to clear the lobbies and streets.

DEVRIES.

An opera with a libretto taken from Shakespeare's "King Lear" and music by Giulio Cottran had its premiere at Padua.

REMAINS OF GREAT MUSICIANS.

Strange Resting Places and Uncommon Adventures.

[From the Monthly Musical Record.]

The strange adventures recently reported of Descartes' skull may serve to recall the fate which has befallen the remains of certain of the great composers. Perhaps the most curious case was that of Haydn. One Johann Peter, intendant of the royal and imperial prisons of Vienna, conceived the grim idea of forming a collection of skulls, to test the theory of Dr. Gall, the founder of phrenology. This vandal bribed the sexton, and, in collaboration with Count Esterhazy's secretary, Rosenbaum, and with two Government officials named Jungermann and Ullmann, desecrated Haydn's grave and robbed it of the skull.

Peter afterward brazenly gave the most minute details of the sacrilege. He declared that he examined the head, and found the bump of music fully developed! Also, he found traces in the nose of the polypos from which we know Haydn to have suffered. Of course there was no need to make an "examination" for these purposes. The skull was placed in a lined box, and when Peter got into difficulties and his collection was dispersed, the skull passed to the possession of Rosenbaum. That worthy seems to have qualms of conscience, for he conceived the plan of erecting a monument to the skull in his back garden.

Afterward, when Haydn's remains were exhumed, in order that they might be interred in the grave prepared for them by Prince Esterhazy at Eisenstadt, the skull was found missing. There was an outcry, followed by a police search. The Prince would stand no nonsense, for Haydn had long served his family as bandmaster, and his memory was revered by Esterhazy. The skull must be returned. No questions would be asked, and Peter was even offered a reward if he found it. Rosenbaum thereupon conceived the idea of palming off another skull for Haydn's.

This he actually did. Peter claimed the reward, which was justly refused him. When Rosenbaum was dying, he confessed to the cheat. He gave the real skull back to Peter, who left it, by will, to the Conservatory at Vienna. Peter, however, altered his mind before he died, and, by codicil, left the skull to Dr. Haller, from whose keeping it subsequently found its way to the anatomical museum at Vienna.

It ought, of course, to have been placed in Haydn's grave, and a stigma will rest on Vienna till it is placed there. It was horrible to read that in 1909 it had formed the subject of a public lecture given by Professor Tandler before the Anthropological Society of Vienna. The Professor "exhibited the skull to his audience, together with casts in wax and plaster that were taken of Haydn's head after his death, and made certain comparisons between them and the heads of other musicians, living and dead." This is as repulsive to one's feelings as the exhumation of Burns' remains twenty years after his death, and the measuring of his skull to prove whether he really had the ability—the phrenological ability—to write "The Cotter's Saturday Night" and "Auld Lang Syne."

Poor Haydn! He was buried first at Gumpendorf, a suburb of Vienna. Then, as already indicated, the remains were exhumed and solemnly re-interred in the Calvary Church at Eisenstadt, where for so many years he lived and labored. As if this were not enough, it was proposed in 1907 to remove the remains to Vienna and place them between those of Beethoven and Schubert. Happily that proposal, made by the municipal authorities of Vienna, was defeated. Any fresh transfer would have been an indignity, and let us hope it will never again be suggested.

Beethoven's remains also suffered unnecessary disturbance. The composer was laid to rest in the Währinger Cemetery, Vienna, in 1827; and next year Schubert was, by his own request, laid beside him. In course of time the grave fell into neglect, and in 1863 the remains of both composers were exhumed and re-interred. It does not appear to have been a very creditable business as regards Beethoven. Beethoven was transferred from a wooden coffin to one of zinc; and an anatomist, Professor Wagner, was actually permitted to cut off the ears and aural cavities of the corpse, in order to investigate the cause of the dead man's deafness!

Nor was this the last indignity practised on the remains of the mighty genius. Not so many years ago there was a second exhumation and re-interment. What excuse was put forward for this I cannot say offhand. But I remember reading an account of the "ceremony" in the *Neue Freie Presse*. It was written by Wilhelm Stiasny, who was present "as a representative of the city of Vienna." When the metal coffin was opened, the eyes of the silent circle of reverent spectators who stood round were at once riveted on the wonderful skull, which anybody would have recognized at the first glance as being that of the great composer.

A doctor who was present proffered the request to be allowed to make some craniological measurements. After some discussion this was agreed to, and the coffin was then removed to the cemetery chapel. It was then dis-

ALMA GLUCK AND MADAME SEMBRICH IN SWITZERLAND.



ALMA GLUCK IS NOT AFRAID OF COWS.



ROVING OVER THE PLAINS.



RESTING AFTER A MOUNTAIN CLIMB.

covered that a tooth was missing from the number that had been counted at the previous disinterment in the sixties. It was at first thought that one of those present had yielded to the temptation to possess himself of a somewhat grim relic of the great composer, and for some reason or other suspicion fell on "a highly respected personage." The scientific observations were suspended for the midday meal: the little party broke up and reassembled with their minds filled with mutual suspicion. It was only when the examination was completed that the missing tooth was found in the bottom of the coffin. No suggestion is made as to whether it had dropped out of its socket through the process of decay, or been restored by guilty hands under the influence of remorse.

Mozart escaped the fate of Yorick by being buried as a pauper in a grave which presently could not be located. Less fortunate was Donizetti, whose skull lies today, not in his grave, but in the public library at Bergamo, the town where the composer was born, lived and died. For several years before his death, Donizetti had shown signs of insanity, and just before the funeral an autopsy was made by the attending physicians. After the operation had been completed, one of the doctors present secretly took possession of the upper cranial vault, placed it upon his own head, and, covering it with his hat, managed to carry the strange memento away unobserved.

This happened in 1848. The doctor kept the skull all his life, naturally saying very little about it. After his death, a nephew used it as a paper weight. Then, somehow, it got into the hands of a pork butcher, who used it as a money bowl. The pork butcher agreed to sell the relic at a profit, and, accordingly, it was bought by the municipality, and placed in the library at Bergamo. Some years ago it was shown in the Bologna Exhibition. It is a pity it was not buried.

The alleged skeleton of Sebastian Bach was taken to an anatomical museum in Leipzig twelve years ago, "cleaned up," and clothed with a semblance of flesh to show how Bach looked in life. Bach had been buried near the south door of the old church which he had so long served as organist. Now the old church was being rebuilt, and, as certain graves had to be removed, it was suggested that an endeavor should be made to recover Bach's bones. There was a tradition that the grave was about six paces from the south door of the church, but it was only a tradition, and one fervently hopes that the skeleton submitted to the outrage aforesaid was not that of the father of classical music.

Nine years ago I had a letter from a friend in Vienna, telling me about the "translation" of the remains of the two great dance composers—the elder Johann Strauss and Lanner. The remains of Strauss, father of the composer of the "Blue Danube" waltz, were, I was told, wonderfully well preserved, and the clothes, including the tight pantaloons and "shorts" which were worn in Vienna at that time, were almost perfect. On the other hand, his violin, which at his express wish was buried with him, had crumbled to pieces. Lanner was quite unrecognizable. These two men, practically the inventors of the modern

waltz, at one time partners and afterwards rivals, now lie in one tomb in the Central Cemetery at Vienna.

It is not so long since we heard of the fourth disinterment of Paganini's remains. This is an extraordinary case. Nominally, Paganini was a Roman Catholic, but he died refusing the last sacraments of the church; and as a consequence his corpse lay for five years practically unburied. The circumstances were altogether peculiar. It seems that a week before Paganini's death the Bishop of Nice sent a priest to administer the usual rites; but Paganini, not believing that his end was so near, refused to receive them. The bishop accordingly prevented his burial in consecrated ground, and, pending some arrangement, the coffin lay for some time in the hospital at Nice. The body was afterward removed to Villa Franca, near Genoa—but not to rest.

Reports got abroad that piteous cries were heard at night, and the young Baron Paganini at last, by making a direct appeal to the pope, obtained leave to bury his father's remains in the village church near Villa Gaiona. This was five years after Paganini's death. About eighteen years ago the remains were taken to Parma, and it was reported at the time that the features of the great violinist were wonderfully preserved.

Weber died in London, at the house of Sir George Smart, in 1826, having come over to conduct his "Oberon." The body was embalmed, and after many unavoidable delays a resting place was found for it in Moorfields Chapel. Seventeen years passed and the irresistible yearning for home which had haunted Weber during his last days was to be fulfilled. The repeated endeavors of the widow and sons—nay, of the German nation—to have the remains of the composer transferred to his native soil were crowned with success, chiefly through the energy of Wagner. The coffin was landed in Hamburg on October 20, 1844; but, owing to the Elbe being frozen, it did not reach Dresden till December 14. In the family vault, where his younger son Alexander had been buried only a fortnight before, Weber's body was laid. He was again at home.

Dayton Is Confident.

Never have prospects been so encouraging for an attractive musical season as this year. The universal opinion among musicians voices this one statement. Teachers have enrolled the largest classes they have ever had and musical growth bids fair to take very definite form in appreciative as well as educational phases.—Dayton (Ohio) Journal.

Elizabeth was taken to hear grand opera for the first time. Her musical education before this occasion had been confined chiefly to park concerts, whereof she knew the proper observances.

The performance was a matinee of "Koenigskinder." It was ended and mamma rose to go.

"Is that the end?" asked Elizabeth.

"Yes, dear," answered mamma.

"Sit down, mamma, please," said Elizabeth. "It can't be. They haven't played 'America' yet."

BACHAUS HONORED.

Famous Pianist Hopes to Play Dr. Neitzel's Concerto While in America.

The Grand Duke of Hesse has bestowed on Wilhelm Bachaus the title of Court Pianist. The honor is one that is greatly coveted, and it is regarded as an acknowledgment of the exalted position which Bachaus occupies in the musical world. Bachaus, writes Loudon Charlton, under whom he is to make his second American tour, that he has prepared a series of programs which he thinks will be of decided interest. His first New York appearance is scheduled for November 19, and his first Boston recital for November 20. Regarding his orchestral appearances, Mr. Bachaus writes that he considers Dr. Neitzel's concerto extremely effective, and he hopes to play it in this country. On October 8 he plays this work in Sondershausen, and on October 24 in Dresden.

The pianist's standing in England is indicated by the flattering notices that followed his last London recital.

The pianist will arrive in America in November, and will remain until the close of the season.

Why We Go.

Opera is not a matter of civics, or education, of excellent intentions or of a highflown and loudly proclaimed desire to elevate the community. We do not go to the opera to be educated, or to indulge our civic pride. We go to enjoy ourselves, and unless the artists have voices and dramatic sensibility we cannot do so.—New York Telegraph.

Arthur Philips' New York Studio.

Arthur Philips, the well known opera and concert baritone, who has returned to New York after spending the summer touring in New England, has opened his new studio in Aeolian Hall, where he teaches a limited number of pupils.

Gustav Becker Resumes Teaching.

Gustav Becker, pianist and teacher, has resumed teaching at his Steinway Hall and Aeolian Hall studios, in New York. The Aeolian Hall studio is continually increasing in popularity. Already Mr. Becker's time is practically all filled.

A man went to order a wedding cake the other day.

"I'm getting married," he said, "and I want a cake."

"Well, it's the latest thing," said the shopgirl, "to have wedding cakes in harmony with the bridegroom's calling or profession. Thus, a journalist has a spice cake, a musician an oat cake, an athlete a cup cake, a man who loafs on his friends a sponge cake, and so forth and so on. What is your calling please?"

"I am a pianist."

"Then, of course," said the girl, "you'll want a pound cake."—New York Globe.

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The Man on Horseback.

Most artists take their vacations in the summer, but Ernest Gamble, the basso, had an extremely busy summer season of one hundred and twenty-nine concerts, so that he had to forego relaxation until September. He has been enjoying life in the Pennsylvania hills with his Kentucky saddle horse, "King." Mr. Gamble carries his riding equipment with him en tour and he has ridden over much territory that is interesting in the West, notably through the Yellowstone Park, into the Grand Canyon, Arizona, twice, and in Old Mexico. The coming winter will in-



ERNEST GAMBLE.

clude over one hundred and fifty appointments, including visits to Canada, the Pacific coast, Florida, the West Indies, Central America, and Panama.

The Gamble concert party consists of Ernest Gamble, Verna Page, violinist, and Edwin Shonert, pianist.

Von Ende's New Quarters.

The Von Ende School of Music, recently removed to 44 West Eighty-fifth street, New York signalizes in this move the rapidly growing enrollment of pupils, which resulted last season in cramped quarters.

A caller at the new location, so accessible to all traffic lines, is impressed with the commodious quarters, the fine large rooms, the splendid light, and the air of refined elegance. As one enters, Director von Ende's room is at the right; ahead is the reception room and secretary's quarters, with business manager Lyon, efficient and courteous, in charge; up one flight Madame Remenyi gives vocal lessons; Albert Ross Parsons, Anton Witek, Ludwig Hess and the other distinguished members of the faculty having studios of handsome appearance and practical arrangement.

Pupils from all parts of the United States are registered, many being musical amateurs; others are teachers come for a year's special study of such as the Leschetizky method, etc. There is besides a dormitory department located in the adjacent block, in charge of an efficient chaperone, and this feature will especially appeal to young

women desiring homelike quarters. The public musical activity of the school begins at once, numerous recitals, lectures, concerts, etc., being planned. These invariably crowd the quarters to capacity, for those invited know they will always hear superior music worthily performed at all Von Ende School affairs.

SAN DIEGO HAS MANY TEACHERS.

A Common Musical Complaint—Art Sometimes Overlooked in Hustling Young Cities—Symphony Orchestra Programs.

San Diego, Cal., September 24, 1913.

The arrival of several musicians opens the question as to whether this city will support so many additions to the already plentiful supply for a very limited demand. It is all very well to say there is always room at the top and talk about the survival of the fittest, but the fact remains that those who ventured here first, spent considerable means to get here and equip their studios, etc., should have a fair start. As it is now, the same story is heard in every studio: too many teachers for the number of possible students.

San Diego is a rapidly growing city, and with its population of nearly ninety thousand there should be all kinds of musical activity, and to a certain extent there is. However, the actual student of voice, violin, piano, etc., is not to be found in a young city as in an old. Conditions are entirely and necessarily different; young people themselves are different, and the arts suffer. It seems as though the conditions that create a new city do not bring forth artists, poets or singers, and when the arts are struggling the teacher of technic also suffers.

Notwithstanding many obstacles, the San Diego Symphony Orchestra forges ahead, subscriptions are coming in and rehearsals are making much progress. Programs will be chosen from the shorter orchestral works, including overtures, popular movements from symphonies, parts of concertos, and also many separate solo numbers with orchestra. Among the numbers to be played this season are movements from the following symphonies: "Pastorale" (Tchaikowsky), "Pastoral" (Bethoven), "Jupiter" (Mozart), "New World" (Dvorak); overtures, "Freischütz" (Weber), "Sakuntala" (Goldmark), "Magic Flute" (Mozart), "William Tell" (Rossini), "Mignon" (Thomas). Liszt's "Prelude" and Grieg's "Peer Gynt" suite will also be heard as well as many other lighter numbers.

The following program was given at the Wednesday Club House by Emma Landgraf, who has recently returned from Europe after three years' study with Madame A. E. Schoen-Rene, in Berlin. The program, as a means of introducing the singer to her prospective patrons, was a fine success, Miss Landgraf showing in all her work a thoroughly conscientious spirit and artistic ambition, while her voice has, for a soprano, a singularly pleasing mezzo quality, very full in the middle tones and grateful to the ear; the German songs were particularly well rendered and pleased her musician friends. The program follows:

O del mio dolce ardor, aria from Elena e Paride.....Gluck
Endlich naht sich die stunde, recitative and aria from
Figaro's Hochzeit.....Mozart
Die Neugierige.....Schubert
Ungeduld.....Schubert
Mondnacht.....Schumann
O Liebliche Wangen.....Brahms
Das Verlassene Magdelein.....Wolf
Traum durch die Dämmerung.....Strauss
Nocturne, C minor.....Chopin
Perpetual Motion.....Weber

Florence Schinkel Gray.
Three songs from A Lover in Damascus (song cycle).

Amy Woodforde Finden
Madrigal.....Chaminade
To a Violet.....La Forge
Ah, Love, but a Day.....Mrs. H. H. A. Beach
A Birthday.....Woodman

Two new musicians were introduced to an invited audience at the U. S. Grant Hotel. Mrs. Dr. Smart was hostess and gave an unexpected pleasure to the many musical and society folk who responded. William Frederic Reyer, tenor, captivated his audience with his first number, and all remained willing slaves to the last number. Mr. Reyer has a charming personality and sings with that particular air of life being a joy, and it is the greatest pleasure to him to sing, even on a warm night; with this delightful quality, which somehow gets into his voice as well, he should certainly find a living somewhere in California, and it is to be hoped in this city. Mr. Reyer was ably accompanied by Florence Schinkel Gray, and the pianist of the evening, Minor Ellis White (a pupil of Leschetizky) made many friends in his offerings to the evening's entertainment.

Willibald Lehmann, voice specialist of Cincinnati, has opened a studio, and is already busy. He finds his old friend Richard Schlieffen here and already has accepted the organ position in one of the best known churches here.
TYNDALL GRAY.

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How Florence Austin Works.

The accompanying photograph shows Florence Austin, the American violinist (on the left) with Ovide Musin, the celebrated virtuoso and teacher, and Miss Austin's accompanist, Edna Rothwell, in front of the Musin studio, New York. Miss Austin will give a recital at Aeolian Hall, New York, Tuesday afternoon, October 28, and, as



FROM LEFT TO RIGHT: FLORENCE AUSTIN, OVIDE MUSIN, EDNA ROTHWELL.

is her custom, she will again coach for her important appearances with Musin, as he is her severest critic.

The other day, as she was playing, he stopped her, suggesting that she play certain phrases differently. Whereupon Miss Austin exclaimed: "After the years I have studied with you, don't you think I'm stupid not to have noticed that myself?" Musin replied: "While the public can be an artist's good friend—for it is from the public we learn our weak places—it can also be his greatest enemy, because of one's falling into little faults until they become a habit, and it is only when an artist's best friend draws attention to them that he notices those faults himself."

Musin went on to say that for ten years after he had made his reputation, and even after he had substituted for Wieniawski on a tour of Europe, and also for Léonard, he went back to the latter, after each tour, for study and coaching.

It is this small attention to details that proclaims the finished artist, and in the rendition of her program Miss Austin will no doubt disclose that certainty and finish characteristic of those whom the great instructor has advised not so much as a teacher, but as a friend.

Hinshaw Pupils Secure Fine Positions.

Ambrose J. Wyrick is to spend two years abroad singing with the noted evangelist, Mr. Alexander. Mr. Wyrick, who has been studying for the past two years under Marvin Hinshaw, at the Hinshaw Conservatory, Chicago, and of which institution he is a graduate, will in this way be given an excellent opportunity for travel and to continue his study abroad.

Mr. Wyrick possesses a fine natural voice and musical ability. While with Mr. Hinshaw his development was rapid and his many engagements earned for him his entire expenses through his courses of music.

Another Hinshaw pupil, Reid Strahan, has secured a forty weeks' engagement as a member of the Collegian Quartet, under the direction of the Redpath Lyceum Bureau.

An American soprano, May Peterson, has scored a success in the title roles of "Lakmé" and "Bohème" at Coburg.

Foster & David Artists.

Announcement is made by Foster & David, the New York managers, of their complete list of attractions for the present season. They are as follows: Madame Eleonora de Cisneros, mezzo soprano of the Chicago Grand Opera Company; Arthur Philips, baritone of the London Opera Company; Mary Jordan, contralto of the Century Opera Company. Their sopranos will be Ruth Harris, lyric; Florence Anderson Otis, coloratura; Anita Davis Chase, dramatic; and Elizabeth Tudor, the Welsh oratorio soprano. Harriet Ware and John Barnes Wells are to appear in joint recitals.

Other Foster & David artists are: Annie Louise David, harpist; Frederic Martin, basso; Frank Ormsby, tenor; Marie Nichols, violinist; the Misses Marjorie and Nathalie Patten, cellist and violinist; Clifford Cairns, basso cantante; Samuel Gardner, violinist; Leslie Hodgson, pianist, and Leo Schulz, cellist of the New York Philharmonic Orchestra.

Mrs. Harcum, an Active Teacher.

Edith Hatcher Harcum, head of the piano department of the Shipley School, Bryn Mawr, Pa., is giving her personal attention to a large, selected class of promising pupils.

She has also a class of enthusiastic pianists from Philadelphia, Maryland, Virginia and Georgia, outside of school.

Mrs. Harcum is likewise preparing her repertory for her spring concert engagements. She was formerly a mem-



EDITH HATCHER HARCUM.

ber of the artists' class of Wassily Safonoff, when he was in New York, conducting the Philharmonic Orchestra, then in Paris with Wager-Swayne, and more recently with Theodore Leschetizky.

Brilliant technic and a subtle indefinable charm characterize her interpretation; these combined with a winsome personality always captivate her audiences.

Melba's Doings.

Nellie Melba opened her concert tour last Monday at the Arena in Montreal. She then went to Camden, N. J., where she is to remain all week, making records for the Victor Talking Machine Company. She has already made twenty-five vocal records and will double that number. While there she met her associate artist in concert, Jan Kubelik, who is also making records. They will begin their joint tour at Cincinnati October 19.

OBITUARY

Robert Warner.

Robert Warner, a member of the faculty of the Bush Temple Conservatory, Chicago, Ill., and organist of the Englewood Christian Church, died at the home of his father in Kansas City. He was twenty-three years old and lived at 6528 Normal avenue, Chicago.

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WAGNER REFLECTIONS.

Interesting Treatise on the Bard of Bayreuth Published in the London Fortnightly Review.

Music is the oldest of the arts—at all events the first mentioned in the Hebrew Scriptures. But whether the ancients were acquainted with the art of combining sounds or not is a moot point; and in this respect 'Religion's Handmaid' is the youngest child of the Muses. Harmony dates back not more than a thousand years, and is still growing. But like other growths it every now and again gives off signs which, to those who can read, tell the tale of its years. And the Sons of Jubal recognize a distinct measure of completion at the end of the sixteenth century.

Simultaneously with this "coming of age" of the art, a number of literati met in Florence with the object of reviving the old Greek lyric drama, in the form of an Italian equivalent, with all the resources of what was then modern harmony and instrumentation. The result was the birth of a new art-form—opera. This fresh vehicle for musical thought grew in number and magnitude till it became one of the greatest forms in which a composer can express himself. Its only rival now is oratorio—which, curiously enough, originated in the same year, 1600.

But ere long the new art suffered from the softness of its cradle—the too mellifluous Italy. The intellectual and ethical element of Greek drama was soon lost sight of. The librettist became the bondsman of the composer, and the composer, in turn, of the singer, whose only aim was technical display. The tide of decadence was stemmed by Christoph Gluck, who, born in 1714, found opera the laughing stock of Europe, and left it a serious art work. But Gluck was a musician only, not a poet, and in his operas music retains a large measure of independence—its own forms and moulds. A century later—to be exact, ninety-nine years—there was born in Leipzig a lad endowed with both dramatic and musical genius to a degree in which few men have had either. At twelve years of age he expressed repugnance to the mawkish and sentimental character of the Italian opera airs sung by his sister. At thirteen he showed remarkable facility in Greek, and translated the first twelve books of the *Odyssey* out of school hours. At fourteen he had written a grand tragedy "in the style of Shakespeare," of whose dramas he was passionately fond. On attaining manhood he insisted on the absolute equality of words and music, and that their fusion in the drama should be as complete as it was in his own person. Thereby he realized the dream of the literati of Florence with an idealism of which they had probably never known it capable, and the betterment of which by his successors beggars imagination. His name was Wilhelm Richard Wagner.

Genius, it has been said, never fully discovers itself till brought into contact with fellow-genius. Wagner is a case in point. So powerfully was he influenced by three of the world's greatest master minds that his life work is most conveniently considered in relation to them. The first has been already alluded to—Shakespeare. Thenceforward his ambition was to give to the music-drama that serious, intellectual, and semi-religious character which in all countries had in its earliest stages belonged to the spoken drama. The second was Beethoven, especially as represented in his ninth symphony. This work, he says, "became the mystical goal of all my strange thoughts and desires about music . . . the first phrase . . . seemed to form the spiritual keynote of my life." The hearing of this work was the revelation to him of his mission in the world—the uniting of such dramas as those of the Greeks and Shakespeare with such music as that of Beethoven.

After some prentice efforts, of which the chief and last was "Rienzi," he looked for a subject which, while vigorous in its movement, should afford scope for a more ethereal and spiritual expression than that of the conventional opera. He found it in the dim perspective, the mysterious light, the elasticity, the drastic action, the ethical element, of legendary lore—his first essay being the story of "The Flying Dutchman." And with one exception, "The Meistersingers," he never left it. Though his first characteristic opera is not wholly without traces of the declining Italian school, the step from "Rienzi" to "The Flying Dutchman" is without parallel in the history of music.

Spohr was the first great musician to appreciate the work—a remarkable point in musical history. Later sponsors were Schumann and, pre-eminently, Liszt.

For the successor to the Dutchman, Wagner had recourse to the ancient Tannhäuser-legend, collating for his purpose a number of mediæval versions, and writing, as he always did, his own poem—the word "libretto" is quite out of place in Wagnerian opera. In the course of his researches he came across the story of "Loherangrin," which became the basis for his fourth opera ("Loherangrin," 1850). Also he was led to the study of Wolfram von Eschenbach's "Parzival," with great results later on. It was at this time that he conceived his greatest work, "The

Ring of the Nibelung," a tetralogy each member of which is as long as an average opera, and on which Wagner was engaged for a quarter of a century. As the longest musical work in the world, it has not escaped attention at the hands of the statistical monomaniac, who proudly informs us that it contains exactly 984,032 printed notes! It is doubtful whether Wagner would ever have been able to carry out his stupendous conception but for the house and pension bestowed on him for the purpose by Ludwig II, the "mad" king of Bavaria. Its complete performance at Munich in 1876 may be considered the crowning glory of its author's life. Commentaries on it have been written from every point of view. Thus, in addition to numberless musical handbooks, its ethics are the subject of a volume by Mary E. Lewis, and its bearing on the ideal of manhood by one David Irvine. The literary form is a modified reproduction of the archaic alliterative meter, much the same as that adopted by Mr. Morris and E. Magnussen in their English translations from the Icelandic. Wagner treats it with great skill, and there are critics—Dr. Forsyth, for instance—who consider that as a dramatic poet he is not unworthy of comparison with Goethe and Schiller.

It was after he had written the poem of "The Ring"—completed in 1863—that, taking up a volume of "The World as Will and Idea," Wagner came under the third of the three master minds by whom he was so much influenced—Schopenhauer, the philosopher who, more than any other since Plato, shows insight into and sympathy with music.

Idealism had now developed the lad who had "flung himself into all kinds of youthful excesses" into a man almost Buddhist in his vegetarianism and abhorrence of vivisection. In his "Religion and Art," Chapter II, he attributes Christ's institution of Bread and Wine as the means whereby His disciples were to remember Him, to a vegetarian principle. The oncoming of this may perhaps be seen in his sympathy with the Knight of the Swan—"Loherangrin," and a clear fulfilment later on in his treatment of Parsifal's breaking of his bow in remorse for his having taken the life of a "great white bird" through mere sportfulness; and in the badge of the Knights of the Grail—a snow-white dove. He found a Buddhist legend, "Die Sieger"—"The Victors"—which he interprets as meaning "supreme redemption," so suggestive that he has to suppress his inclination to set it to music "with great pertinacity in favor of the 'Nibelungen.'" He lacked nothing of true patriotism; his artistic vocation he regarded as a national mission with a patriotic end. But the erstwhile would-be fighter of the rashest of duels had acquired a horror of militarism. "The pressure of militarism upon industry," he contended, "co-operates with the ecclesiastical destruction of vital faith to reduce the value, the reasonableness, the sanctity of life." As early as "Tannhäuser" he represents the Church as having sunk below the true intuition and stewardship of Christian ideas. With each of his music-dramas the ethical element becomes more prominent. But he was too strong a character to be a mere sentimentalist. As a growing lad he had "gazed with agonized sympathy on the altar-piece in the Kreuz Church (Church of the Holy Cross), and had yearned with ecstatic fervor to hang on the cross in the place of the Saviour." At the time of his confirmation a year or two later, Easter, 1827: "I already," he says, "felt a considerable falling off in my reverence for religious observances . . . how matters stood with me spiritually was revealed to me, almost to my horror, at the Communion service. . . . The shudder with which I received the Bread and Wine was so ineffaceably stamped on my memory that I never again partook of the Communion."

But the religious nature in Wagner was neither dead nor dormant. It so far grew that in his later days he seems to have felt the need of something like a theology. And this he found in the apostle of Pessimism. He was filled with a passionate delight to find the conception of the world he had himself tried to express was exactly that more lucidly and powerfully expounded by the great philosopher. "A reader passing from the study of Schopenhauer," it has been said, "to that of the great Nibelungen Tetralogy would find himself in a world familiar down almost to the catch-words of the system. And this poem was written when Wagner was unacquainted with Schopenhauer."

"For many years afterwards that book never left me, and by the summer of the following year I had studied it for the fourth time. The effect thus wrought upon me was extraordinary. It was the serious mood created by Schopenhauer . . . that inspired the conception of 'Tristan und Isolde.'" It is in making music the exponent of the world's great mythologies, and the expression of a philosophical stress, that the greatness of Wagner lies. A philosophy, a criticism of life, is embedded in his art, though at first it is but half consciously on the artist's part.

So evident is the philosophical bent in him that, in addition to the usual parallel between a great composer and some great painter—in his case the pre-Raphaelites—he has been regarded as the musical equivalent of Darwin and Herbert Spencer, and the problem of his "Art-work of

the Future"—as to whether art reform could bring about social reform—likened to the social problem of Comte and of Ruskin. Nietzsche, it may be added, at one time an ardent admirer of Wagner, afterwards became bitterly hostile.

The clear psychological evolution traceable through Wagner's operas continued to the end. In "Rienzi" he leaves his last footprint on the sands of conventionality; "The Dutchman" lays stress on the expression of emotion; "Tannhäuser" on the inner motives of the characters; "Loherangrin" on a psychological process in the heart of Elsa; "Omnia vincit amor" might have been written as the motto of "The Ring"; and this idea is perfected in his last drama, "Parsifal." In connection with "The Ring," objection has been raised on moral grounds to the love between Siegmund and Sieglinde—both children of Wolsung. But it must be remembered that they are mythical, not ordinary human, characters; that the same incestuous unions are represented between demigods in classical mythology; that they were compulsory in certain circumstances in the royal families of early Egypt; and are involved in the Mosaic account of the origin of mankind on the earth.

The theology of no composer of oratorio—Handel, Bach, or Mendelssohn—has excited a tenth part of the interest which that of this composer of dramas has done. To attempt the formulation of a doctrinal system out of his works would be to court failure. Nevertheless, if his religion is as vague in its tonality as, technically considered, his music is, it is a condition which does not preclude the dominance of certain notes. The most persistent of these is Redemption. "We recognize," Wagner wrote, "as one's basis the fall and corruption of historical humanity as well as the necessity of its regeneration. We believe in the possibility of this regeneration, and we devote ourselves to carrying it out in every way." This idea runs through all his works, from "The Dutchman" onwards. He was, it will be noticed, no blind follower of Schopenhauer; and pessimism rather intensified than lessened this sense of the need for Redemption and belief in its possibility. In a letter to Liszt he speaks of the Will to Life as "of terrible gravity, but solely redemptive."

Despite, perhaps indeed on account of, the lovelessness he bewails in his own life, his second note is Love. Not Schopenhauer's "love," which was the most powerful form of blind and doomed will; to Wagner love was the light which gave eyes to will and redeemed it from its fatal bias and curse. Witness the last lines of "Siegfried":

"Love which illumines
Laughing at death."

Redemption by love and self conquest is the keynote of his "Parsifal." The work has been called a modern form of the old "Miracle Play," and also likened to Handel's masterpiece in sacred music. Alone among operas it is as pertinent to quote the opinion on it of a doctor of divinity as of a doctor of music: "While less theological than the 'Messiah,' and while it therefore loses in objectivity, and so in power over us, 'Parsifal' is more inward, more psychological, searching, humane. It is not more profound God-ward, but it is man-ward. Wagner sang, 'Work out your own salvation'; Handel, 'For it is God that worketh in you.' "With a better metaphysic," Dr. Forsyth adds, "Wagner would have been not almost, but quite, a Christian."

Those who recognize a distinct and ascending ethical character in Wagner's dramas have been satirized on account of certain features of his life. It is a much debated question whether the public has any concern with the private life of eminent men. The contention, however, of a prominent school of thinkers in the present day, that the bases of religion and art are identical—a contention with which the writer by no means agrees—gives this aspect of the matter a special interest. And Wagner has settled the question once for all as regards himself by having left for posthumous publication a biography of remarkable frankness. Let it be admitted at once, then, that as a man he was not the most lovable or worthy—judged by conventional standards—of the great composers. He had been brought up in an atmosphere highly charged with marital infidelity, and after many years of married misery brought disaster to the conjugal peace of two of his friends. He was singularly lacking in the modesty supposed to be an almost invariable accompaniment of genius, and in gratitude for any service rendered to him. His vitriolic bitterness of invective might have been added to his demerits, but was largely deserved by those who provoked him to it. Worse than these faults, in the sense of being less human, was his attitude towards the Parisians. He had no cause to love them. They had, for purely political reasons, hissed his "Tannhäuser" off the stage in 1861, after 164 rehearsals and £8,000 had been spent on its production. But if the half of what is said be true, his gloating over the inferno of 1870 was simply inhuman. One not ill-disposed critic can call it nothing but blasphemous.

Nevertheless, if the ethical value of an opera is to be judged by the private life of the composer, so must that of poetry and painting by the private life of the poet and

artist. And cases are not wanting in which the latter result would be no better than the former.

The effect on his operas of Wagner's passion for an absolute fusion between words and music was the abandonment in the latter of everything which had no relation to dramatic truthfulness. Formal arias, finales, separate movements of any kind; to a great extent, choruses; and uniform, rounded periods, he discarded wherever his trionic delineation did not absolutely demand them. The insertion of the conventional "full close" or final cadence in Wagnerian opera has almost as quaint a ring as a Shakespearean rhymed "tag" would have had in a prose drama of Ibsen. Nevertheless, such insertions are made in all the published editions, for convenience of performance and to facilitate "cuts." For the usual formal melodies he substituted a declamatory kind of recitative or "speech-song." On this account he may be said to have done for opera what Bacon did for science, or Cowper and Wordsworth for poetry, by leading, or rather forcing, it back to Nature and reality. His *Nibelungen* poem, he writes to Rockl, has for him only the following meaning: "The Representation of Reality." The explanatory function of the ancient Greek chorus he assigned to the orchestra, and as a harmonist was an innovator of unprecedented originality, using any combination of notes which seemed to express his meaning; as a master of instrumentation he had no equal, his richness, variety and novelty being unique. That when a dramatic situation called for it he could compose music of the most masterly character in the conventional forms is shown by his "Tannhäuser" March and the bridal march in "Lohengrin," to quote the most popular examples.

It is hardly necessary to add that the harmonies which give rise to this venomous "criticism" can mostly be paralleled in Beethoven, and even Bach, and have long been surpassed in strangeness by composers of the Post-Impressionist school. Bitter as were the attacks made on Haydn, Mozart and Beethoven, they were an April shower compared to the unprecedented deluge Wagner encountered. For a quarter of a century he was "the best abused man in Europe." He would be bold who would own to the authorship of such "criticisms" as the following now: "Musical slime," "sea-sick harmonies," "murderous harmonies," "delirium tremens in music," "hell noise," "dog music," "pestiferous ranting in tone," "epidemic of harmonic insanity." Most of these are German products; but the *Musical World*—at that time the leading English musical paper—of June 30, 1855, was nearly as bad: "Herr Richard Wagner is not a musician at all . . . is incapable of writing a tune. . . . 'Lohengrin' is rank poison. . . . The overture to 'Der Fliegende Holländer' is the most hideous and detestable of the whole," and so on for three pages.

There is always some point about a great man which many know who know nothing else in regard to him. In the case of Wagner it is that he was practically, though not literally, the inventor of the leit-motif, a melodic phrase identified with a particular idea or character. And many of the saner criticisms of his music have reference to this feature.

It has been objected that the simplest character is in reality complex, and cannot be adequately represented by any single phrase, and that Beethoven employs twenty phrases to depict a single character in his only opera, "Fidelio." Were Wagner's employment of the leit-motif the crude thing his opponents represent it as being, were it his only or chief means of characterization, the charge would be true. But it is not. There is in life and literature so close a parallel to the leit-motif that one is surprised never to have seen it pointed out. Most of us fall into the habit of using some phrase so frequently as to make it characteristic, and ourselves an easy prey to the satirist and mimic. The novelist who is true to nature cannot let such a trait wholly escape him. The "Ma conscience" of Baillie Nicol Jarvie in "Rob Roy," the "Prodigious!" of Dominic Sampson in "Guy Mannering," are familiar examples from Sir Walter Scott. But the Wagner of literature in this respect is undoubtedly Charles Dickens: witness the "waiting for something to turn up" of Mr. Micawber; Durdles always speaking of himself as "Durdles," and not as "I"; Datchery's invariable habit of describing himself as some sort of "buffer," and the equal persistence of Mr. Grewgious in regarding himself as "such a particularly angular man."

It would be as reasonable to charge Sir Walter Scott and Charles Dickens with incapacity for characterization on account of using such phrases, as Wagner for the use of the leit-motif. Nay, more so! For the former are a mere surface mannerism, while the leit-motif is an expression—not merely a symbol—of the essentials of a character, developing as the character develops.

As the great Romantic movement was cradled among the poets, it was perhaps but natural that its musical sponsors should have been a quartet of composers—Weber, Berlioz, Schumann and Wagner—who were almost as much at home on foolscap as scorepaper. Anyway, such was the case. And of the four Wagner bulked the largest, his

published works running into twelve volumes. He was a born reformer, and music was not the only sphere through which his old social idealism sought an outlet. He was the only great composer who took an active part in a political upheaval. Being on the revolutionary side, he suffered exile for a number of years, and did not himself hear the first performance of his "Lohengrin"—produced in 1850 at Weimar by Liszt. Highly inflammable political speeches and tracts help to swell his literary output. His pen was mainly concerned, however, with the relation of music and other arts to the drama. His theories cannot better be summarized than as an illustration of the saying that "a man is right in what he affirms, and wrong in what he denies." Brahms is the only modern composer of note who does not show the influence of Wagner as a creative genius, and of his theories on their positive side. Even Verdi, the last great composer of that Italian school of opera of which Wagner was the arch-enemy, makes a profound bow to the Reformer in his "Aida." But Wagner's pet theory was founded on a negation: he maintained that all the arts had run their course as separate crafts, and could only make further progress by combining to produce one perfect art—an all-embracing drama. And of this there is no sign whatever. Purely instrumental music shows not a whit less vitality than does the music drama itself. Of this Wagner's own compositions are the best witness, for no dramatic music is so constantly performed on the concert platform—without words, action or scenery—as his is! Of the purely orchestral items performed at the 633 concerts given in Vienna last season, Beethoven led the way with eighty-eight, and Wagner himself came second with sixty-seven. Most of the latter pieces were, of course, inspired by the drama. But, the dramatic environment withdrawn, such compositions become "program music," and this Wagner's theory emphatically condemns. Unkindest cut of all, Professor Niecks, while crediting Wagner with the stupendous feat of having "increased the expressional resources of music, . . . more than any musician before him," declares that "the instrumental portions of his dramatic works will . . . long outlive the vocal portions."

Moreover, that uniting of the ideal in all arts under one roof, which Wagner appears to have regarded as a new conception of his own, to be achieved only in the future, is in reality as old as art itself, and many examples of its realization must have stared him in the face. The highest conceptions of the architect, painter, musician, sculptor, poet, orator, scholar, together with vested ministrants; solemn ritual dimly seen through clouds of incense; ancient liturgy intoned from priceless illuminated manuscripts; these, inspired by the most powerful factor on earth, a faith believed to have been revealed, have been brought together in the service of doctrinal religion from the days of Isis and Osiris, and of the Temple of Jerusalem, to the founding of the latest Christian cathedral.

Wagner's literary style is somewhat involved and difficult to follow, but not infrequently rises to high literary merit. Indeed, Nietzsche, in a criticism mainly unfavorable, admits that now and again odd pages "escape" him which are among "the finest prose in the German language."

If a composer is to be judged not by his own output, but by the literature to which his life and works have given rise, then Wagner is the greatest of all musicians—nay, the equal of many of the greatest put together. Of Lives of him there seems to be no end—not to mention Letters. The latest, announced since this article was commenced, is a Life for English readers by J. F. Runciman. His operas are the subject of every form of commentary and hand-book. Their stories have been rendered into prose much on the same lines as Lamb's "Tales from Shakespeare." There are similar books on his Heroes and his Heroines; while his Theories, Religion, Poetry, Aesthetics, and what-not, have occupied essayists galore. Suffice it to say that Oesterlein's catalog of the Wagner literature ran into three volumes in 1896, and, including portraits of various Wagnerian singers, and newspaper articles, enumerated 9,462 items, and a supplementary volume has since been issued!

In the course of a generation Wagner's reputation has touched the farthest extremes of man's opinion of his fellow-man: it has bounded from execration and anathema to fanatical idolization. There are critics whose technical qualification commands respect, who regard the phenomenal bulk of the Wagner literature as not exaggerating the master's greatness compared with that of other composers; thus, Dr. Praeger claims that he is more than merely one of the immortals: he "represents the climax of the six great geniuses; . . . his music is as if the tongue of the art were loosened, where before it was but lisping speech."

With such a verdict on its relative side—the position it assigns to other composers, *e. g.*, Bach and Beethoven—the present writer totally disagrees. But in regard to the path Wagner struck out for himself, it is difficult to see a limit to his influence, or exaggerate his greatness, for he added a new province to the kingdom of art.

Bowman Memorial Service.

Friday evening, October 10, at 8 o'clock, a memorial service is to be held in the chapel of Calvary Baptist Church, West Fifty-seventh street, New York, for the late Prof. Edward Morris Bowman, pianist, organist, musical educator and the greatly beloved organist and choir director of Calvary Church.

Professor Bowman passed away recently at his home in Flatbush, L. I., leaving a grief stricken family and hosts of friends and admirers to mourn greatly his loss. He was a loving soul and ever an interested friend and comrade. Professor Bowman was born at Barnard, Vt., July 18, 1848, and not 1842, as erroneously reported in a recent issue. He was a man who expressed rare youth and spirit, and has just passed his sixty-fifth birthday.

At Friday evening's memorial service Albert Ross Parsons will speak on behalf of the musical profession, the choir of Calvary Baptist Church will be present in a body and will sing, John B. Pearsall will preside at the organ, and Dr. MacArthur will deliver an address. Friends are invited to attend.

Another Successful Soder-Hueck Pupil.

Bernice Whittier, a dramatic soprano with voice of beautiful quality, has been engaged for prima donna roles in light opera performances at the Jacksonville, Fla., Opera House. This is Miss Whittier's third season in light opera. Great credit is due Madame Soder-Hueck, her teacher, for her present success. It was entirely under this New York teacher's tutelage that Miss Whittier was trained and prepared for the stage.

Music-Magic.

Perhaps there is no magic in this dull old world of ours;
Perhaps there are no fairy tales to gladden heart-break hours;
Perhaps there is no beauty and perhaps all things are wrong;
But still there is the wonder of a little old-time song:

A squeaking and battered old organ, rattling a moss-covered tune,
Stood in the street of the city, there, in the heat of the noon;
Banging of roses and sunshine, thrilling of land far away,
Whisperings songs of my childhood—sorrowful, simple and gay:
I was a child for the moment, filled with a child's petty fears,
Dreaming and dreaming, and dreaming, never a thought of the tears.
Then, as the music was softened, singing of love and of life,
Brought it back thoughts of the old days, far from the toil and the strife.
Glimmer of gold in the star-light, shimmer of silk by the sea;
Words that were whispered half-spoken, dreams that were never to be,
Sweet intermingled with sadness, what is as dear as the past?
Is there a day in the future that is as fair as the last?
Music, oh music, the master there in the heat of the noon,
A squeaking and battered old organ, rattling a moss-covered tune,
Carried me back in my dreaming, far, to the long, long ago;
Feeling way down in my heart-choords hope I thought never could glow;
Brought to me who was a failure, beaten and crossed in the fight,
Help in the hour of darkness—pointed the way to the light.

Perhaps there is no magic in this dull, old world of ours;
Perhaps there are no fairy tales to gladden heart-break hours;
Perhaps there is no beauty and perhaps all things are wrong;
But still there is the wonder of a little, old-time song!
—New York Times.

"We'll have to get another advertising man," said the county fair manager.

"This one seems to be energetic."

"Yes, but he's thoughtless. He shouldn't have taken it on himself to adopt grand opera methods. I don't know what this great aviator is going to think when he finds we have advertised his farewell appearance."—Washington Star.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bauer, Marion—"Nocturne" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Brewer, John Hyatt—"Autumn Sketch" (organ), played by Warren R. Hedden, First Reformed Church, Brooklyn, N. Y., September 21, 1913.
 Brockway, Howard—"Would Thy Faith Were Mine" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Cadman, Charles Wakefield—"The Vanishing Race" (orchestra), played by the Russian Symphony Orchestra, Pittsburgh, Pa., September 23, 1913.
 —"The Heart of Her" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 —"From the Land of the Sky-Blue Water" (cello), played by Charles D. Raff, Portland, Ore., September 21, 1913.
 Campbell-Tipton, Louis—"A Spirit Flower" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Carpenter, John Alden—"Looking Glass River" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Chadwick, George W.—"O, Let Night Speak of Me" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Clough-Leigher, H.—"O Heart of Mine" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Daniels, Mabel W.—"Daybreak" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 De Koven, Reginald—Selections from "Robin Hood" (orchestra), played by the Hazelwood Orchestra, Portland, Ore., September 21, 1913.
 Demarest, Clifford—Pastoral Suite, "Sunrise—Rustic Dance," "Sunset—Thanksgiving" (organ), played by James W. Hill, First Universalist Church, Haverhill, Mass., September 17, 1913.
 —"Cantabile" (organ), played by Warren R. Hedden, First Reformed Church, Brooklyn, September 21, 1913.
 Foerster, Adolph M.—"Heroic March" (orchestra), played by the Russian Symphony Orchestra, Pittsburgh, Pa., September 23, 1913.
 —"Grand Dedication March" (orchestra), played by Sousa's Band, Pittsburgh, Pa., September 19, 1913.

—"Grand Dedication March" (orchestra), played by Sousa's Band, Philadelphia, Pa., August 24, 1913.
 —"The Daisy" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 Gilbert, Hallett—"Overheard in a Garden": "Telltale," "Scandal," "Quarrel," "Four Leaf Clover," "First Rose of Summer" (song cycle), "A Love Song," "Fountain," "Phyllis" (songs), sung by Rosemary Buchanan, Behr Club, Hyannis, Mass., August 29, 1913.
 —"Thoughts of You," "Singing of You," "A Dusky Lullaby" (songs), sung by Gene Palmer, Behr Club, Hyannis, Mass., August 29, 1913.
 —"The Night Has a Thousand Eyes," "My Lady's Mirror" "Spanish Serenade" (songs), sung by H. Schuler, Behr Club, Hyannis, Mass., August 26, 1913.
 —"Love's Star," "Ah, Love But a Day," "Spring Serenade" (songs), sung by Louise Crowell, Behr Club, Hyannis, Mass., August 29, 1913.
 —"Two Roses," "Youth," "Forever and a Day" (songs), sung by Mrs. Hollingsworth, Behr Club, Hyannis, Mass., August 29, 1913.
 —"The Bird," "Land of Nod," "There, Little Girl, Don't Cry" (songs), sung by Mae Wilson, Behr Club, Hyannis, Mass., August 29, 1913.
 Hadley, Henry K.—"Egyptian War Song" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Homer, Sidney—"Way Down South" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Lang, Margaret Ruthven—"Day Is Gone" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 MacDowell, Edward A.—"To a Wild Rose" (cello), played by Charles D. Raff, Portland, Ore., September 21, 1913.
 MacFadyen, Alexander—"Slumber Song" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 McMillan, Malcolm Dana—"The Heart of Farazda": "The Question," "Before Her Mirror," "Serenade—In the Rose Garden," "At the Mosque," "The Cry to Azrael" (an Arabian song cycle), sung by Christine Miller, New York, February 2, 1913.
 —"The Heart of Farazda": "The Question," "Before Her Mirror," "Serenade—In the Rose Garden," "At the Mosque," "The Cry to Azrael" (an Arabian song cycle), sung by Marie O'Meara, St. Paul, Minn., September 23, 1913.
 —"The Heart of Farazda": "The Question," "Before Her Mirror," "Serenade—In the Rose Garden," "At the Mosque," "The Cry to Azrael" (an Arabian song cycle), sung by Mrs. C. O. Kreider, St. Paul, Minn., February 18, 1913.
 —"The Firefly" (song), sung by Mildred Potter, Artist Course Concert, Bridgeport, Conn., January 8, 1913.
 Nevin, Ethelbert—"The Rosary," "Narcissus" (orchestra), played by the Russian Symphony Orchestra, Pittsburgh, Pa.
 —"A Day in Venice: "Dawn," "Gondoliers," "Venetian Love Song," "Good-Night" (orchestra), played by the Hazelwood Orchestra, Portland, Ore., September 21, 1913.
 Nevin, George B.—"Kept In" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Parker, Horatio W.—"The Lark Now Leaves His Wat'ry Nest" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 Pratt, Silas G.—Minuet (orchestra), played by the Russian Symphony Orchestra, Pittsburgh, Pa., September 23, 1913.
 Pryor, Arthur—"The Triumph of Old Glory" (orchestra), played by the Hazelwood Orchestra, George E. Jeffery, conductor, Portland, Ore., September 21, 1913.
 Robyn, Alfred G.—"Manzanillo" (orchestra), played by the Hazelwood Orchestra, George E. Jeffery, conductor, Portland, Ore., September 21, 1913.
 Russell, Alexander—"My True Love Lies Asleep" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Salter, Mary Turner—"Blossom Time" (song), sung by Karola Frick, Berlin, Germany, September 16, 1913.
 Sousa, John Philip—"The Liberty Bell" (orchestra), played by the Hazelwood Orchestra, Portland, Ore., September 21, 1913.
 Spross, Charles Gilbert—"Yesterday and Today" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.
 Ware, Harriet—"Wind and Lyre" (song), sung by Romeo Frick, Berlin, Germany, September 16, 1913.

Grace Breen's New York Concert.

Grace Breen, the young Irish-American soprano, who is the daughter of Judge Matthew P. Breen, of New York, will appear at her first New York concert, at Carnegie Hall, next Sunday evening, October 12. Miss Breen's program will comprise Italian, French and English selections, among which will be the difficult and seldom used aria from "Anna Bolena," by Donizetti; an aria from "Manon," by Massenet; the prayer from "Othello"; tarantella, "La Danza," by Rossini, and a group of popular Irish songs by Moore.

Miss Breen will be accompanied at the piano by Walter Golde, who recently returned from Vienna, where he is said to have stood in high favor as an accompanist.

Symphonic Rahway.

Rahway, N. J., October 6, 1913.

The Rahway Symphony Orchestra, Charles Russell Melick, conductor, will open its regular season November 21. The organization consists of forty members, and for a small town, Rahway can boast of having one of the best local symphonies in the State of New Jersey. Mr. Melick has taken great pride with his charge, and it is due to his untiring work that the organization has enjoyed deserved success. The feature of the coming concert will be Haydn's D minor symphony.

Pianist and Pupils in Peaceful Surroundings.

The accompanying snapshot of Carolyn L. Willard, pianist, and some of her pupils, was taken at a house party



"CAROLYN L. WILLARD AND PUPILS RELAXING.

given at "Wel-a-wi-ben," Lee Lake, Mich. Miss Willard is shown at the extreme left in the picture.

"Herodiade" was produced recently at Bordeaux.

H. Rawlins Baker Opens New Studio.

H. Rawlins Baker has issued cards announcing the opening of his new studio in Aeolian Hall, New York. Mondays Mr. Baker will be in Danbury, Conn., where for several years he has gone one day each week to take charge of the advanced pupils in piano playing at the Danbury Music School. Mr. Baker retains his connection with the American Institute of Applied Music, 212 West Fifty-ninth street, New York, of which institution he has been a member of the faculty since 1896. For the present Mr. Baker will be at the Institute on Thursdays. On all other days Mr. Baker can be found at his Aeolian Hall studio (622-623).

What Italy Does.

Megalomania is a characteristic not exclusively American, prone as we are to do sensational things upon a large scale. Note what is being done in Italy all this month to celebrate the centenary of Verdi. All over the land there are special performances of the Verdi operas, even in the Skowhegans, Kalamazoo and Baraboo of the land of song. The whole peninsula resounds with the music of the "swan of Busseto," and many famous singers of other lands are volunteers to vocalize their gratitude to the composer who figures largest in their money making repertory.—Spokane Spokesman-Review.



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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the *MUSICAL COURIER* reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the *MUSICAL COURIER* assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

TWO COMPOSITIONS, OP. 82, FOR VIOLIN AND PIANO, BY RUDOLF FRIML.

These two romantic and emotional works are of moderate difficulty, and suitable for students who have made enough technical advancement to allow them to give undivided attention to marks of expression. The first piece is called "Dawn," and the second, "Phantoms."

On page 9 of the piano part of "Phantoms" an unfortunate misprint in the shape of the F clef instead of the G clef throws the bottom line of the page out of gear and makes the left hand part a discordant rumble.

CHANSON D'AUTOMNE, OP. 41, FOR VIOLIN AND PIANO. By Ernest Centola.

There is a warmth of feeling and a grace of expression in this little song without words which will endear it to the hearts of all who hear it. It is so carefully fingered, bowed and generally edited that teachers have nothing to do but to set it before their pupils as it is. The middle section of the work in D and other keys, together with the elaboration of the first theme, make the composition much more difficult than the first part promises. From a musical point of view this is, of course, justifiable, provided the composer does his work artistically. But the selling value of the work is much reduced by these added difficulties.

THIRTY-NINE VIOLIN ETUDES FOR THE SYSTEMATIC STUDY OF DOUBLE STOPS, IN THREE BOOKS. By Edward Herrmann.

Book I consists of fifteen easy studies, Book II of fourteen studies of medium difficulty, and Book III of ten artistic studies. They are all characterized by careful workmanship, great attention to the needs of the pupil, and as much musical interest as is consistent with exercises which are purely technical in their aim.

The Boston Music Company, Boston.

That there must be an increasing demand for cello music is proved by the quantity of new works which are to be found on publishers' lists. It is to be hoped that the ranks of those who elect to study this most appealing and richest toned of all stringed instruments will be greater every decade. There are any number of excellent publications for the cello, in fact all the choicest melodies of the world's musical literature are to be had in cello form, and it is as an interpreter of melodies that the cellist is at his best.

The catalog of the Boston Music Company contains six volumes of a trio album for violin, cello, and piano. There are, besides, such works as the following, which we select with a view to the variety of styles:

Gavotte in D.....	J. S. Bach
The Swan.....	C. Saint-Saëns
Romance.....	C. Saint-Saëns
Spring Song.....	C. Saint-Saëns
Melody in F.....Rubinstein
Silent Moon.....	F. S. Converse
Love Song.....	Ethelbert Nevin
Narcissus.....	Ethelbert Nevin
The Rosary.....	Ethelbert Nevin
Album.....	Ethelbert Nevin
Lullabye.....	Ethelbert Nevin
Remembrance.....	Maurice Telma
Adoration.....	Maurice Telma
Chanson Celtique.....	Cecil Forsyth
Elegie.....	Gustav Strube
Romance in G.....	Gustav Strube
Berceuse.....	Gustav Strube
Old Folks at Home (Foster).....	Gustav Strube
Sing Me to Sleep.....	Edwin Greene
Bourrée.....	G. F. Handel
Salut d'Amour.....	Edward Elgar
In Hammerboch.....	Edward Elgar
Sonata in F, op. 78.....	Max Reger
Aria in C.....	Max Reger
Pavane favorite.....	Frederic Brisson

Garden Melody.....	R. Schumann
Melody.....	G. Hollaender
Birthday March.....	G. Hollaender
Shenherd's Complaint.....	G. Hollaender
Children's Song.....	G. Hollaender
Gavotte.....	G. Hollaender
Waltz.....	G. Hollaender
Bourrée.....	W. H. Squire
La Sérénade.....	Victor Herbert
Berceuse.....	Nandor Zolt
Two Norwegian Dances.....	J. Halvorsen
Romance.....	Berthold Tours
Dialogue.....	Meyer-Helmund
Gavotte in D.....	David Popper
Italian Sérénade.....	S. Maykapar
Thais, Meditation.....	J. Massenet

Two Norwegian Dances, for cello and piano, by Johan Halvorsen, are among the recent additions to the Boston Music Company's list. They belong to the repertory of advanced players only. The first one abounds in double notes, many of which notes, however, are open strings. But, at the same time, the octave passages, harmonics, and spicatto bowings make the dance a brilliant and attractive piece only to those who have ample technic at their command.

No. 2 is lighter and more graceful, though equally difficult. The style and character of these Norwegian dances are of a high class and will appeal strongly to those who have the requisite musical culture.

Two Compositions, for Cello and Piano, by Frederick Blair, are works which come within the scope of the average amateur. They are simple and melodious in the cello part and effectively accompanied by a gracefully written piano part. The first one is a "Petite Berceuse" and the second is "Night Beside the Lake."

Carl Fischer, New York.

TWO CONCERT SOLOS FOR VIOLIN AND PIANO. By Maximilian Pilzer.

The first of these is a love song which begins in a simple, unpretentious way with a very natural and pleasing melody. Toward the middle of the work there are a few passages in double stoppings which may prevent the raw amateur from trifling with this solo. But to any violinist of even a moderate technic there is nothing difficult in this very musical love song.

The second number, Caprice Valse, is, as one might expect, a little more exacting in its technical demands. There are no passages put in for mere display, however. Every note is essential to the elaborate melody and every note is effective. Both solos are carefully fingered and bowed, saving the teacher as well as the soloists much trouble. This Caprice Valse ought to prove extremely effective when properly played.

Ragna Linne and Pupils.

Presented herewith is a snapshot of Ragna Linne and two of her pupils, taken at Yankton, S. Dak., near the State Insane Hospital, where Madame Linne sang for



MADAME RAGNA LINNE AND PARTY.

the inmates while on her trip West this summer, just before she went to the Rocky Mountains.

With Madame Linne in the auto are two of her pupils, Miss Ellerman, whose guest she was, and Marian Smith, both of whom also sang at the above mentioned hospital.

Huss' New York Recital.

Henry Holden Huss and Hildegard Hoffman Huss will appear in a joint recital in Aeolian Hall, New York, Wednesday afternoon, December 10.

Mr. and Mrs. Huss returned to town October 6, to an unusually promising season of activity.

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Madame MÉRÖ went abroad last June and first spent some time at her native Buda Pesth, putting in some hard work with her former teacher, the famous Liszt pupil, Frau Professor Rennebaum, one of the leading instructors at the Buda Pesth Conservatory. At the end of her work, Madame MÉRÖ was joined by her husband, Herman Irion (of Steinway & Sons) with whom she made a trip to Munich for the Festspiele, and while there attended many other notable events, including an "Ariadne" performance led by Richard Strauss.

Then the Irions journeyed to Switzerland, Italy, and France, stopping at Paris before returning to the United States.

Interviewed by a MUSICAL COURIER representative regarding her season's plans, Madame MÉRÖ said: "I prefer to let my work speak for itself. I am one of those who

believe that the artist should do something and allow others to talk about it. All I care to say is that my tour outlook is splendid so far as the number of engagements counts. I start the end of October in New England and



MR. IRION WELL PLACED.

expect to go as far as Winnipeg and Edmonton in the far-off Canadian Northwest. I have enlarged my repertory greatly both as regards standard and new works, and I hope that the public will like the way I perform them."

Madame MÉRÖ's past successes are ample warrant that she will be liked in the future by the American public, and her personal charm and artistic modesty are not the least reasons for her extreme popularity.

The accompanying pictures show the pianist enjoying her European vacation. Seated, she is feeling at home in the garden of a friend's villa in Buda Pesth; and standing, she is (left from reader) at her husband's side in a picturesque resort. At Mr. Irion's left (right in the pic-

ture) is Madame Bareiss, a noted Swiss interpreter of the Strauss and other German lieder.

Anna Case in New Musical Sketch.

Daily rehearsals of a little Irish musical sketch written by Cecil Fanning and H. B. Turpin, with Anna Case, of the Metropolitan Opera Company, formed a part of Mr. Fanning's schedule while in New York during the week of September 22. The sketch is to be presented in New York and Boston during the coming season.



CECIL FANNING AND H. B. TURPIN IN THE GARDEN OF MRS. R. D. EVANS, BEVERLY, MASS., FOR WHOM THEY GAVE A RECITAL SEPTEMBER 29.

Mr. Fanning was one of the soloists at the Maine Festival this week.

A comic opera in two acts by Frederic Weigmann, entitled "Der Klarinettenmacher" (the clarinet maker), was produced successfully at the Shiller Theater in Hamburg.

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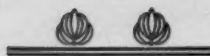
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